

2018

# Chuck Close: The Cost of Behaving Badly, and #Metoo

Rebecca Cohen-Homapour

Follow this and additional works at: [https://digitalcommons.sia.edu/stu\\_theses](https://digitalcommons.sia.edu/stu_theses)



Part of the [Business Analytics Commons](#)

---

Chuck Close: The Cost of Behaving Badly, and #Metoo

by Rebecca Cohen-Homapour

A thesis submitted in conformity with the requirements for the Master's Degree in Art Business

Sotheby's Institute of Art

2018

13,336 words

## Chuck Close: The Cost of Behaving Badly, and #Metoo

By: Rebecca Cohen-Homapour

In July of 2016, artist, Chuck Close was interviewed with a front cover spread in *New York Times Magazine* to discuss his legendary career. In December of 2017, Close was accused of sexually mistreating women on numerous occasions. This dissertation considers the powerful artist Chuck Close and repercussions following recent accusations against him made by multiple women. It will help us begin to understand how the recent allegations affect art museums and public exhibitions. There is also a discussion analyzing if an artists' work can be separated from the reputation of its author. A hedonic regression, data analysis and interviews with art advisors were conducted to reveal what the aftermath of the scandal looked like. Little research has addressed sexual assault in the art world. In unpacking the problems that surface in the #Metoo movement, the thesis will also ask if there is a certain way a museum as public institutions should respond and what legal actions can be instituted to avoid future problems.

## Table of Contents

List of Illustrations.....	ii
Introduction.....	1
Chapter I: Chuck Close Allegations.....	7
1.1 Allegations Made Public.....	7
1.2 #Metoo Response to Sexual Misconduct.....	8
1.3 Guerrilla Girls Response to Chuck Close.....	10
1.4 Culture Wars.....	13
Chapter II: Building a Museum Critique to Sexual Abuse.....	17
2.1 Museum Responses to Allegations.....	17
2.2 Asterisks: A Warning Strategy.....	22
Chapter III: Chuck Close's Market.....	26
3.1 Chuck Close Receptions after Scandal.....	28
3.2 Chuck Close Data Analysis.....	33
Conclusion.....	36
Appendix A: Hedonic Regression Individual Data Points.....	48
Bibliography.....	57



## **List of Illustrations**

Fig. 1. Pablo Picasso *Femme à la Montre* (Woman with a Wrist Watch), 1932.

Fig. 2. Guerrilla Girls, “3 Ways to Write a Museum Wall Label When the Artist is a Sexual Predator,” 2018.

Fig. 3. Timeline of Chuck Close lots that sold overestimate at prominent Post War & Contemporary Art Auctions at Sotheby’s and Christie’s from 2007 to 2018. The red line illustrates the moment allegations against Close went public.

Fig. 4. Timeline of all lots that sold overestimate in Post War & Contemporary Art Auctions at Sotheby’s and Christie’s from 2007 to 2018. The red line illustrates the moment allegations against Close went public.

Fig. 5. Hedonic Regression Analysis of all Close’s published auction sales (via Artnet) dating from October 2012 to October 2018.

## Acknowledgements

This thesis is dedicated to the late professor Tom McNulty. I met Professor McNulty when I was scheduled to have an interview at Sotheby's Institute in July of 2017. May Tom's passion for research, art history, and creative thinking continue to inspire me as his student.

Additionally, I would also like to thank my writing tutor Stephanie Jean Jean for her patience and approachability when I needed it most. A special thank you to Jenny Gibbs for properly guiding me and expanding my research capabilities throughout this thesis. I also would like to thank the data center at NYU Bobst Library for assisting me with my analysis.

It would not have been possible to write this thesis without the encouragement of my mother Glori and my dear husband Jeffrey. I thank them with all my heart for supporting me and I wish that all their dreams come true. In thanking them I also have to thank my dad who supported my degree and my siblings for always putting a smile on my face.

## Introduction

Looking back in art history, the relationship between an artist and the corresponding model or muse most often presented the muse as an allegorical, imaginative and inspiring figure. In a 2012 *New York Magazine* review, established art critic, Jerry Saltz analyzes the curatorial choices in the re-opening of The Museum of Modern Art in NYC. In his critique, he shares that he feels MoMA curators managed to neglect the presence of female artists' work in its exhibition of the permanent collection. He states, "There were 399 objects on view; 19 were by women or 5 percent...Best of all the fourth floor now starts with six William de Kooning "Women."<sup>1</sup> In his factual observation, Saltz questions the MoMA's ability to position female artists as equal to their male counterparts, especially in such an established museum environment with the potential to change a one-sided storytelling of patriarchy. In Saltz's storytelling, he highlights how discrimination against women can occur in two ways. Firstly, it is a norm for a women's position in a museum to most often be as a muse, illustrated in artwork such as de Kooning's, "Women," mentioned above. Secondly, women artists are commonly neglected from the sophisticated body of work on view, leaving a large majority of the viewing space to male artists.

However, gender inequality can begin within the artist studio itself. World-renowned Spanish artist, Pablo Picasso, is regularly presented as an admirable artist. In these instances of public recognition, museums and public institutions pay attention to Picasso's ability to use perspective on canvas and his move into modernism. Picasso used women as muses, then as

---

<sup>1</sup> Saltz, Jerry. "Where Are All the Women Artists at MoMA?" *New York Times Magazine*, [Http://nymag.com/](http://nymag.com/). N.p., n.d. Web. 2 Sept. 2012. Retrieved July 1, 2018.

mistresses until finally marrying one to two of them.<sup>2</sup> As Jerry Dobrick, Curatorial Associate for European Art at The Norton Museum of Art in West Palm Beach, states “Picasso returns again and again to his female companions as a source of pictorial and sculptural inspiration.” The intimate exhibition in Palm Beach, titled *Picasso’s Muses*, highlights the painter’s love for women and displays six works on view. In using these works to define a perspective of Picasso’s work and career, one could argue that Picasso was as passionate for women in his life as he was for his artworks. At the center of the exhibition is a work called *Femme à la Montre* (Woman with a Wrist Watch), which was inspired by Marie-Therese Walter, with whom Picasso had an insatiable appetite for painting.<sup>3</sup> (Fig. 1) Painted in 1932, *Woman with a Wrist Watch* delicately symbolizes the poignant way Picasso was able to transform being a philander into an artist who is creatively inspired by women.

Additionally, in 2006, Roy Sapir, owner of Saper Gallery in Michigan, released a statement about Picasso’s muses corresponding to his gallery exhibition opening. The press release directed the viewers to understand Picasso’s work in the chronological order of his female muses. This curatorial choice reveals a direct correlation between Picasso’s muse and his artwork. It also exhibits that Picasso changed the women he was with as often as he changed the style of work itself. Would any of Picasso’s artwork be accomplished had a woman not chosen to act as his muse for a sitting? By looking at Picasso’s work alone, it is evident that relationships with women were at the center of Picasso’s life and artistic career. As Sapir Gallery’s the press

---

<sup>2</sup> Norton Museum of Art. *Picasso’s Muses*, November 6, 2014- February 15, 2015, [https://www.norton.org/index.cfm?fuseaction=exhibitions.details&content\\_id=1838](https://www.norton.org/index.cfm?fuseaction=exhibitions.details&content_id=1838). September 1, 2018.

<sup>3</sup> Frias, Carlos. (November 17, 2014). “6 Muses Who Inspired Picasso at The Norton Museum in West Palm Beach. Palm Beach Post,” retrieved September 2, 2018, <http://featured.blog.palmbeachpost.com/2014/11/07/6-muses-who-inspired-picasso-at-the-norton-museum-in-west-palm-beach/>

release 593states, “In early 2004 the National Gallery in Washington, D.C. had an exhibition of 60 portraits of Fernande that Picasso painted in a few months of 1909.”<sup>4</sup> When analyzing the time frame the works were produced, one can tell how prolific Picasso was able to be, not only because of his talent but because of how intimate and the short-lived each-female encounter was.

The inequality visible in Saltz’s analysis of the MoMA’s curatorial choices is in accordance with the social choices of modern painters such as Picasso. Many male artists gained success at the expense of the corresponding muse. Art historian, Linda Nochlin, articulates that the problem in art history is rooted in the fact that up until this point the term great artist has been defined by men and for men. Her article, “Why Have There Been No Great Women Artists?” was written in 1971. She understands that though women are more liberated than ever before, through self-imposed pre-conceptions, as well as the public reception of their work, women are confined to personal, psychological and subjective artistic categories.<sup>5</sup> This thesis will take into account the history and the present value of male dominance over the muse. It will also go a step further in accomplishing solutions for the issue. What are the methods in the business and art world that can further assist in solving the problem for the lack of women in the art world?

Upon researching the issue at Sotheby’s Institute of Art it is surprising that there is no empirical research or quantitative papers studying the cost of behaving badly in the art world. The literature about sexual assault and misconduct in art history is scant. Though the aforementioned art historians, galleries and critics understand discrimination against women such as Saltz piece in *New York Magazine*, “Where Are All The Women?”, a number of

---

<sup>4</sup> Saper, Roy. (2006). “The Women of Pablo Picasso (1881-1973)”, <http://www.sapergalleries.com/PicassoWomen.html>. Retrieved September 2, 2018.

<sup>5</sup> Nochlin, Linda. “Why Have There Been No Great Female Artists.” *Women, Art and Power; and Other Essays*, Westview Press, 1988 by Linda Nochlin, pp. 147-158.

exhibitions analyzing Picasso's muses, and Linda Nochlin's role as a feminist art historian, there is more to be done. Feminist collectives such as the Guerrilla Girls are a dramatic sign of what more is to be corrected.<sup>6</sup>

This paper aims to build on the aforementioned research and underline how frequently women today are being suppressed. I appreciate the work of Chuck Close, however, after the media unraveled that Close is a sexual predator it has been difficult for me to connect with his artwork again. While considering the current political environment in America, as well as the progression of the #Metoo movement, more institutional responsibility and power will be needed to move towards a world with gender equality. The purpose of this research is to discuss a problem that is taboo and to shed light on this issue of sexual misconduct and unequal distribution of power in the contemporary art world.

In the last few years, the #Metoo movement has gotten unforeseen momentum and the movement has revealed the importance of the issue. One male CEO after the next has been accused of sexual misconduct and in some cases aggression, and violence. In this thesis, the case of Chuck Close will be used as a case study, and the paper will question if bad behavior results in bad market and auction prices. It will also analyze the ability of society to separate an artist exploiting women from their artwork produced. Can the work of an artist be separated from the reputation of its author?

At Sotheby's Institute, a graduate program for students in the art world, it is a requirement that all students and administration participate in Title IX training. Unfortunately, many industries fail to administer and distribute Title IX education as a perquisite. The world

---

<sup>6</sup> Saltz, Jerry. "Where Are All The Women?" *New York Magazine*. 2012.

should be a safe environment for both men and women to receive equal opportunity and attention and the art world can lead by example. Perhaps after the research is published, it can assist in equalizing the playing field in the art market and better address the issue.

Chapter One presents a case study of Chuck Close, defining what happened in December 2017 and how Close disrespected multiple women on numerous occasions. Using the current campaigns of the Guerrilla Girls, the chapter will attempt to uncover methods of addressing artists in high positions of power who act unethically. Chapter One will also ask what the boundaries are for the ethical freedom of an artist. Should the scandal be factored into the biography of an artist? Can the artists' behavior be separated from the reputation of the work produced? Artists are protected by the state to freedom of expression but is there a limit to the law when an artists' behavior may be unethical and in poor taste?

Chapter Two will address two opposed attitudes on the Close scandal. Institutional critiques and responses are going to be the basis of this chapter. The decision of whether to continue or discontinue Close's current institutional exhibitions will be analyzed. It will discuss the possibility of museums keeping Close's work in storage until his accusations settle using interviews with two art advisors. Additionally, theories relating to the role of the museum will be brought to better support the arguments.

Chapter Three is a market study of Close's work. The dataset will reveal whether there has been a change in Close's market following the allegations made against him for sexual misconduct. Has Close's secondary market changed because of his bad behavior? What is Close's artwork reputation before and after the scandal? What is the conversation like? How can his position as an artist accused of misconduct ruin his brand?

This paper posits the difficulty with power, and in Close's case between the artist and muse. Though it is not a new issue and the inherent problems of an artist and his muse have a long history, the thesis will provide insight into the contemporary issue at hand. It will briefly touch upon how the art market is affected by recent allegations against Chuck Close. Several limitations confine the parameter of the study. Firstly, the topic is not spoken about often and is not a comfortable topic for most women and men dealing with sexual harassment or abuse in the art world. Secondary, there is no precedent or scholarly approach to address sexual misconduct in the art market. Thirdly, any interviews with directors, gallerists and art critics were not successful because they have not been able to be communicated directly.



## Chapter I: Chuck Close Allegations

### 1.1 Allegations Made Public

In December 2017, renowned portrait artist, Chuck Close was accused of sexual harassment by several women. Chuck Close began 2017 with the opening of a permanent installation in the NYC Second Avenue Subway.<sup>7</sup> The celebration of his momentous accomplishment, after almost a century of painting, photographing and working in the art market, was cut short when *HuffPost* reported that Close asked women to model naked for him and made inappropriate sexual comments regarding multiple female's bodies.<sup>8</sup> In an effort to defend himself to *The New York Times*, Close suggested that he should be free of accusations due to his own physical disability. Should the fact that Close has been in a motorized wheelchair since 1988, when he almost became totally paralyzed, relinquish him from his ethical and moral responsibility to behave appropriately towards women?<sup>9</sup> Recognizing that Close has been considered such an important part of the art world it is uncertain what to make of these allegations and how to best address his biography and legacy as an artist.<sup>10</sup>

---

<sup>7</sup> Meier, Allison; "From Chuck Close to Sarah Sze, a Ride Through the Art of the Second Avenue Subway." *Hyperallergic*, Jan. 3, 2017.

<sup>8</sup> Frank, Priscilla. Dec. 19, 2017. Chuck Close Is A Giant Of The Art World. He's Allegedly Also A 'F\*\*king Pervert.' *Huffington Post*, Retrieved from [https://www.huffingtonpost.com/entry/chuck-close-sexual-harassment\\_us\\_59f877dee4b09b5c2568fd88](https://www.huffingtonpost.com/entry/chuck-close-sexual-harassment_us_59f877dee4b09b5c2568fd88).

<sup>9</sup> Pogrebin, Robin; "Chuck Close Apologizes After Accusations of Sexual Harassment." *The New York Times*. Dec. 20, 2017.

<sup>10</sup> Hylton, Wil. (July 13, 2016). The Mysterious Metamorphosis of Chuck Close. *The New York Times*, Retrieved August 8, 2017, from <https://www.nytimes.com/2016/07/17/magazine/the-mysterious-metamorphosis-of-chuck-close.html>.

## 1.2 #MeToo Response to Sexual Misconduct

Though it is unfortunate to read that such a significant artist has been accused of disrespecting women, Close is not alone in his actions. The political climate in America since the election of Donald J. Trump in late 2016 has sparked a domino effect of women coming forward and exposing themselves as victims of a similar experience of sexual abuse.<sup>11</sup> The renowned #Metoo movement, now over a year in swing, has continued to gain attention. #Metoo has given a voice to women on a global scale to free themselves from personal, physical and verbal abuse. It reveals that perhaps women have adopted some prey behavior that has been exploited by powerful men. The repeated pronouns included in the dialogue are “she” and “her”. These subjects represent a body of women who want to be heard, believed and seen. The accumulation of voices that encompass #Metoo embody a national voice against sexual assault. In Close’s scandal, as well as a plethora of similar situations, how to better educate those in power to behave appropriately remains unknown. Another question that resonates asks whether there is a moral and ethical limit to freedom of speech.

In understanding what has unraveled around accusations against Close one can read numerous anecdotes about negative experiences with the artist. The volume of women coming forward resulted in widespread negative media attention including coverages in *The New York Times*, *Huffington Post*, *Artnews*, and *The Guardian*. In these narratives, more than four women came forth confessing that Close acted inappropriately. In harmony with the #metoo movement, some women shared their names publicly others remained anonymous. Many of the narratives

---

<sup>11</sup> The Conversation. (November 28, 2017). Has Trump’s presidency triggered the movement against sexual harassment? *The Conversation*, Retrieved from <http://theconversation.com/has-trumps-presidency-triggered-the-movement-against-sexual-harassment-88219>

disclosed that Close inquired the women to remove clothing, commented on female body parts of theirs and intruded on their body. An anonymous woman revealed that an assistant called for the meeting and that the assistant was not present when the model showed up. This anonymous woman, known as “she,” commented that when modeling in the fashion world, the employer is obliged to address if the session will require nudity prior to confirming an invitation. *She* underscores, however, that that the common protocol does not exist in the art world. As *she* states, “For starters, I was always told ahead of time when I was expected to be fully nude,” *she* said. “That is foremost. It’s never been sprung on me in the moment. Also, importantly, the model is given privacy to change out of their clothing, so that moment of vulnerability in the transformation from human to model is private. Lastly, there is a real respect for where and how the artist looks at you. I never felt ogled in one of my previous nude modeling sessions.”<sup>12</sup> This sensitive recounting displays how Close was a predator, using his power as an important artist to harm women. It also reveals how perverted and inappropriate Close was in the workplace. While #Metoo has enabled copious women to feel heard it has also questioned how to address the man in power going forward. Should the career of an artist shift after allegations against the artist are brought forth?<sup>13</sup>

### 1.3 Guerrilla Girls Response to Chuck Close

---

<sup>12</sup> Frank, Priscilla. Dec. 19, 2017. Chuck Close Is A Giant Of The Art World. He’s Allegedly Also A ‘F\*\*king Pervert.’ *Huffington Post*, Retrieved from [https://www.huffingtonpost.com/entry/chuck-close-sexual-harassment\\_us\\_59f877dee4b09b5c2568fd88](https://www.huffingtonpost.com/entry/chuck-close-sexual-harassment_us_59f877dee4b09b5c2568fd88)

<sup>13</sup> Voon, Claire., Steinhauer, Jillian. (January 16, 2018). Four More Women Allege Sexual Misconduct by Chuck Close. *Hyperallergic*, Retrieved February 1, 2018, from <https://hyperallergic.com/420538/four-more-women-allege-sexual-misconduct-by-chuck-close/>.

The Guerrilla Girls are feminist activist artists. They state on their website that their anonymity keeps the focus on the issues, and away from who they might be:

Over 55 people have been members over the years, some for weeks, some for decades. We wear gorilla masks in public and use facts, humor and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film, and pop culture. We undermine the idea of a mainstream narrative by revealing the understory, the subtext, the overlooked, and the downright unfair. We believe in an intersectional feminism that fights discrimination and supports human rights for all people and all genders. We have done over 100 street projects, posters and stickers all over the world, including New York, Los Angeles, Minneapolis, Mexico City, Istanbul, London, Bilbao, Rotterdam, and Shanghai, to name just a few. We also do projects and exhibitions at museums, attacking them for their bad behavior and discriminatory practices right on their own walls, including our 2015 stealth projection about income inequality and the super-rich hijacking art on the façade of the Whitney Museum in New York. Our retrospectives in Bilbao and Madrid, Guerrilla Girls 1985-2015, and our US traveling exhibition, Guerrilla Girls: Not Ready To Make Nice, have attracted thousands. We could be anyone. We are everywhere. What's next? More creative complaining!! New projects in London, Paris, Cologne, and more!<sup>14</sup>

The Guerrilla Girls, an anonymous feminist activist group, fight for equality in the art world for the last 30 years. The ladies wearing the guerrilla masks began in 1984 after The MoMA staged a significant opening, which included no more than 10 percent of female and minority artists. Since then the group continues to impose their vision on the systemic issues in feminist art history.<sup>15</sup> Ironically, the most recent campaign highlights the Close scandal. The Guerrilla Girls released a flyer, which created three options for Chuck Close's museum labels. These women behind the masks suggest storylines and descriptions for how museums can best portray Close's biography after the scandal. The poster, made in bright orange color, is a parody and warning. It lists three descriptions for discussing Close's artwork. While the poster is made specifically for the National Gallery's *Bill Clinton* work on view, the museum labels can be applied for any work or museum. (Fig. 2) The poster reads, "3 Ways to Write a Museum Wall Label When the Artist is a Sexual Predator." Following the tag-line are three categories for museums. The first, "for museums afraid of alleviating billionaire trustees and collectors who

---

<sup>14</sup> About Guerrilla Girls. 1985-2018 GUERRILLA GIRLS. Retrieved from [guerrillagirls.com](http://guerrillagirls.com).

<sup>15</sup> Ryzik, Melena. The Guerrilla Girls, After 3 Decades, Still Rattling Art World Cages, *The New York Times*, Retrieved from <https://www.nytimes.com/2015/08/09/arts/design/the-guerrilla-girls-after-3-decades-still-rattling-art-world-cages.html>.

donated the artist's work." The second is "for museums conflicted about disclosing an artist's abuse next to his art." For the third and most extreme case, Guerrilla girls posit a circumstance where the art is understood solely based on Close being a sexual predator.<sup>16</sup> The first approach neglects to mention either any allegations against Close or Clinton and instead expresses gratitude and recognition towards Close's artistic contributions to the art world. The second wall label alludes to the artist's potential to act inappropriately by stating that the artist has "a few disgruntled employees." However, the final label recognizes that Close and Clinton participated in using their respect and power to abuse and subordinate women.

Though the Guerrilla Girls playful artwork is specifically made for the National Portrait Gallery work, titled *Bill Clinton*, readers and institutions can choose whether or not to recognize an artist with sexual misconduct. Instead of neglecting to discuss the situation why not continue to celebrate the artists work while also commenting on the artist's history of sexual assault. In this Guerrilla Girls most recent campaign (Fig.2) the initiative to redefine the history of sexual misconduct in the art world is brought forth. If museums adopt a method for understanding Close's work in relation to his misconduct and sexual harassment towards women remains unknown. Will public institutions choose to educate the public about Close's biography including his misbehavior. Is it too early to tell how Close's longterm legacy and biography will address the scandal? When will there ever be a perfect time to share information about sexual abuse?

The Guerrilla Girls don't wait for museums to make a decision. Their vision for museum labels reminds society that museums and public institutions have an opportunity to revise wall text to be inclusive of male dominance in the art world. Wall labels educate the community

---

<sup>16</sup> Pes, Javier. The Guerrilla Girls Are Helping Museums Contend With #MeToo. Read Their Proposed Chuck Close Wall Labels Here. *Artnet*, Sept. 26, 2018.

at large. However, it has been suggested that there are less female executives and board members taking leadership roles at museums across the world. In the gender gap report, 2017 conducted by the Association of Art Museum Directors, studies show an inherent dominance of male directors.<sup>17</sup> An article titled “Gender Gap Persists at Largest Museums” in *The New York Times* it writes, “The ongoing gender gap in Art Museum directorships shows that just one of the nation’s 13 largest museums is run by a woman. The report is a follow-up on a 2014 study, the first to analyze salary data collected from the association’s 200-plus membership from the vantage point of gender.”<sup>18</sup> Could museum resistance to incorporating a comprehensive understanding of #Metoo within the art historical canon be because there are fewer women running museums? It is interesting to note that the lack of diversity and male dominant curatorial choices seen in the museum exhibitions themselves mirror the lack of women in director positions of museums. The Guerrilla Girls are on the frontline of feminist art history. The group point outs that without acknowledging Close’s misconduct it is more likely that misconduct in the workplace will persist. It also reflects on the characteristics and value of the art world. Does the art-world prefer to remain silent over taking a stand on Close’s scandal?

The first amendment of the constitution guarantees the freedom of expression to all, including artists. It states that Congress should make no laws abridging the freedom of expression. Freedom of speech is one of the most cherished rights protected under the constitution. However, the boundaries for what constitutes inappropriate speech is left up to interpretation. When a specific artist, such as Chuck Close is accused of misconduct, one can

---

<sup>17</sup> Association of Art Museum Directors. Gender Gap Report 2017. <https://aamd.org/our-members/from-the-field/gender-gap-report-2017>. March 22, 2017.

<sup>18</sup> Sheets, Hilarie. (March 22, 2017). Gender Gap Persists at Largest Museums. *The New York Times*, Retrieved Oct. 1, 2018, from <https://www.nytimes.com/2017/03/22/arts/design/gender-gap-persists-at-largest-museums.html>.

question what the intentions of his speech and conduct were and whether the victims' human rights were neglected. Are artists protected under the first amendment's freedom of speech protected to speak their mind even when the material is in poor taste?

## **1.4 Culture Wars**

In *The New York Times*, an interesting article about how art has come to be evaluated is based on its moral and ethical characteristics more than its quality. The article, titled "The Morality Wars", discusses how art has neglected to be valued by its quality and instead judged by its moral and ethical contribution. Writer, Wesley Morris, feels when discussing topics within contemporary American culture such as TV, music, and art, he is not able to comfortably dislike or criticize something that is about a misrepresented minority without offending someone. Moreover, Morris questions whether there is room for evaluating whether art is good or bad based on aesthetic and valuable quality alone? Can art be valued on aesthetics without considering its moral or ethical obligation? He states, "A disagreement over one piece of culture points to where our discourse has arrived when it comes to talking about all culture- at a rolling impasse. The conversations are exasperated, the verdicts swift, conclusive and seemingly absolute. The goal is to protect and condemn work, not for its quality, per se, but for its values. Is this art or artist, this character, this joke bad for women, gays, trans people, nonwhites? Are the casts diverse enough? Is this museum show inclusive of enough different kinds of artists? Does the race of the curators correspond with the subject of the show collection? Increasingly, these

questions stand in for a discussion of the art itself.”<sup>19</sup> The author understands that our current political climate has infused all culture to be analyzed based on its morality more than its quality.

In Morris’s understanding of evaluating art based on morality, he analyzes the case against American actor Bill Cosby. In late 2014, Cosby was accused of sexual assault. Over time and with the momentum within the #Metoo movement, more than 60 women joined together and created a community of women sexual harassed by Cosby. Cosby was publicly humiliated. In addition, after evaluating his actions and hearing from witnesses, Cosby was sentenced to prison for at least three years. Regardless of Cosby’s misdemeanor, Morris feels it is unfair to change one’s outlook on “The Cosby Show” following the accusations made against the actor. He writes, “The Cosby Show has had trauma visited upon it. Over the past two years, I’ve gone back and forth about how to handle the trauma. Parting with the show felt like the moral thing to do, out of respect for the women he has allegedly abused. Who is served by keeping it around? There is after all so much other stuff to watch and read.”<sup>20</sup> Here the author is wrestling with how to distinguish between an artist’s behavior and his/her artwork. Is there a proper way to understand an artwork without taking into consideration the biography and life of the artist? Can an artist or author be separated from the reputation of their work?

In the conclusion of “Morality Wars”, Morris states that American societal norms and American culture made the final decision for its society by removing the show from television. Instead of separating an artist from his work, the show was punished and Cosby’s work gained a

---

<sup>19</sup> Morris, Wesley. (Oct. 3, 2018). The Morality Wars. *The New York Times*, Retrieved Oct. 10, 2018, from [https://www.nytimes.com/interactive/2018/10/03/magazine/morality-social-justice-art-entertainment.html?mc\\_cid=33011d6c77&mc\\_eid=eb07c6cbb2](https://www.nytimes.com/interactive/2018/10/03/magazine/morality-social-justice-art-entertainment.html?mc_cid=33011d6c77&mc_eid=eb07c6cbb2).

<sup>20</sup> Ibid.



bad reputation. Perhaps the television network didn't want to be associated with Cosby. Morris feels that in addition to this punishment, Cosby was also sentenced to 10 years in prison. In analyzing Cosby's work as an actor and his accusations for sexual misconduct, Morris contemplates how to separate Cosby as an artist and the allegations made against him. While Cosby's work on TV was produced many years prior, it has been judged by societal norms that Cosby's work is no longer relevant or appropriate. However, Morris feels that "The show is innocent of Cosby's crimes."<sup>21</sup> The question of how and whether we should distinguish between the artist and the crimes they committed remains. Is the work of a predator deemed immoral and should an artist's who harassed women be removed from public recognition and viewing? The line between what is ethical and unethical is blurry. Everyone can pretend that sexual harassment doesn't happen or didn't happen in the art world. Is it that artists do not like to admit their mistakes so easily or that they feel they cannot control themselves?

*Time Magazine* identified the silence breakers in the #MeToo movement as its person of the year in 2017. The movement has become a global community for women who have experienced sexual, verbal and physical abuse. As it states, "*Like the problem that has no name*, the disquieting malaise of frustration and repression among postwar wives and homemakers identified by Betty Friedan more than 50 years ago, this moment is born of a very real and potent sense of unrest."<sup>22</sup> The problem of sexual harassment has never been more important than it is now. In Close's scenario society and the media has reprimanded him for crossing the boundaries of freedom of speech, acting inappropriately towards women and failing to use his power for

---

<sup>21</sup> Ibid.

<sup>22</sup> Zacharek, S., Dockterman, E., & Edwards, H. (2017). The Silence Breakers. *Time Magazine*.

good. In looking at this picture as a whole, how to treat Close's work in the present and future will indicate if Close's misdemeanor can be separated from his successful career in the art world.

## Chapter II: Museum Responses to Recent Allegations

### 2.1 Museum Responses to Allegations

The National Portrait Gallery in Washington was scheduled to exhibit Close's work in May 2018. Following the largely negative media attention surrounding the Close scandal in December 2017, the museum decided to cancel his solo exhibition. This choice to cancel the exhibition represents an unprecedented issue for a museum. "We have never made a decision to cancel a show because of allegations of this kind before," Ms. Guthrie said.<sup>23</sup> Anabeth Guthrie is the Chief of Communications and spokeswoman for The National Gallery. This action to cancel the museum show begs to question if the museum or public institution is required to respond to an artist who has controversial allegations of sexual misconduct? Canceling an exhibition could indicate that museums cannot confidently address the issue of sexual assault. Perhaps had the Guerrilla Girls (Fig. 2) campaign been made sooner The National Gallery may have felt societal pressure to continue with Close's exhibition while including wall labels both addressing the artist's misconduct and his innovative methods for photography and photorealism.<sup>24</sup> Close commented on the cancelation stating that the museum plans to postpone the show after a year. "In a telephone interview on Friday, Mr. Close said the allegations against him were "not true" and that he was under the impression that the National Gallery had only postponed his show for a year." How does a museum play a role in acting as an impetus for an artists success?

---

<sup>23</sup> Moynihan, Colin, and Pogrebin, Robin. (Jan. 26, 2018). The National Gallery of Art Cancels a Chuck Close Show After Misconduct Accusations." *The New York Times*, Retrieved July 17, 2018, from <https://www.nytimes.com/2018/01/26/arts/design/national-gallery-of-art-cancels-chuck-close-thomas-roma-sexual-misconduct.html>.

<sup>24</sup> Ibid.

The role of an art museum is to preserve and display art for the education and satisfaction of people and culture. Each museum has a distinct mission statement underlining its purpose as an institution and its role in serving the community and engaging in the art world. Museums interpret its role in society as one that is committed to certain values and models for excellence. Some museums do so by owning their own private collections while other museums consign with galleries or private collectors and temporarily display art that it would like to share. Museums use art to benefit society, bring people together and generate ideas for future ways of understanding art history. People look to be inspired by museums.

Chuck Close being accused of sexual misconduct changes his biography as an artist. Should a museum discourage its community from looking at his work as a masterpiece or for its aesthetic value because of these recent accusations? Should communities pressure museums to take a stand on the Close scandal? *The New York Times* published an article titled “Chuck Close Is Accused of Harassment. Should His Artwork Carry An Asterisk?” The article discussed the history of artists abusing muses and how to best carry on a museum mission with the inclusion of recent allegations of misconduct. In publishing this piece the newspaper questions the controversial subject of sexual harassment, museum accountability and how to separate the artist from their artwork. It states, “Generally, however, museum officials argue that the quality of the art should be kept separate from the conduct of the artist.” The Metropolitan Museum’s chairman for modern and contemporary art is quoted stating that by choosing to not exhibit Close’s work a museum is respecting the quality of the work while condemning the artwork by choosing not to exhibit it. Porgrebin and Schuessler explain:

It is a provocative moment for the art world, as the public debate about separating creative output from personal conduct moves from popular culture into the realm of major visual artists from different eras and the institutions that have collected and exhibited their pieces. . . For the most part, curators and museum directors say that making artistic decisions based on personal behavior is a dangerous road to go down. All of the museums' officials interviewed (including the MET in NY, Tate in London and the Pompidou in Paris) said they plan to continue to retain and show their Close holdings, in part because he has not been charged with any crime and the accusations have not been proven in a court of law.<sup>25</sup>

Stephen Weil wrote a handbook for museums titled *Making Museums Matter*. The book is full of ethics that he believes museums are required to abide by. He writes, "Most museums exist for the public benefit and to be successful all aspects of their operations should reflect that obligation and commitment. . . The good museum is one that is operated with a clearly formulated purpose, describable in terms of the particular and positive outcomes that it hopes and expects to achieve."<sup>26</sup> His vision of a public institution suggests that a museum is a producer of culture. Weil underlines that a museum can be perceived as an idealistic venture, out to bring its missions to fruition. The title of the book itself qualifies that museums should be purposeful. His statements are also a reminder that the museum are free to take different positions on the Close scandal based on its mission.

Interestingly, Chuck Close's controversies started when Close was a professor at The University of Massachusetts from 1965 to 1967. The administration of the University asked him to display his photographs in the hallway for a twenty-five-day exhibition. The exhibition was taken down after 5 days. Close's work was deemed obscene and inappropriate. The photographs contained images of male nudity and the titles of the works were not approved by the administration/university. Nudity in the history of art is a given subject matter. Art in antiquity pre-dominantly included paintings and sculptures of male and female nudes, especially in

---

<sup>25</sup> Pogrebin, S. and Schuessler, J. "Chuck Close Is Accused of Harassment. Should His Artwork Carry An Asterisk?" *The New York Times*, Jan. 28, 2018.

<sup>26</sup> Stephen E. Weil, "Making Museums Matter", February 17, 2002.

Egyptian, Greek, and Roman mythology. Close was offended and sued the university for a violation of his first amendment and for the lack of freedom of expression. In 1970, the court ruled in favor of the University.

Unlike the role of museums, the role of an artist is a more personal one. Chuck Close (born July 5, 1940) is an American artist predominantly known for his masterpiece paintings but as of recently subject to accusations of sexual misconduct.<sup>27</sup> Close and photographer Thomas Roma were scheduled to have separate solo exhibitions at the National Gallery in Washington DC. Close's exhibition was scheduled to open at The National Gallery in DC on May 13th while Roma's in September, both of 2018. However, The National Gallery canceled both shows following the allegations against the two well-known artists. As the Washington Post writes, "The decision to halt the shows marks the first time the gallery has canceled exhibitions because of public allegations against the featured artists, according to Anabeth Guthrie, the museum's chief of communications."<sup>28</sup> She continued to say that, "Given the recent attention on their personal lives, we discussed the postponement of the installations with each artist. All parties involved acknowledged that it is not the appropriate time to present these installations."<sup>29</sup> Though the museum has cited that it will postpone the show the failure to say when or where the show will be, begs the question as to whether the show will be canceled all together.

---

<sup>27</sup> Robin Pogrebin, "Chuck Close Apologizes After Allegations of Sexual Misconduct" December 20, 2017, <https://www.nytimes.com/2017/12/20/arts/design/chuck-close-sexual-harassment.html>.

<sup>28</sup> Peggy McGlone "National Gallery cancels Chuck Close, Thomas Roma shows; artists accused of sexual harassment" January 25, 2018, [https://www.washingtonpost.com/news/arts-and-entertainment/wp/2018/01/25/national-gallery-cancels-shows-by-artists-accused-of-sexual-harassment/?utm\\_term=.6c64a3c9ac10](https://www.washingtonpost.com/news/arts-and-entertainment/wp/2018/01/25/national-gallery-cancels-shows-by-artists-accused-of-sexual-harassment/?utm_term=.6c64a3c9ac10).

<sup>29</sup> Artnews, National Gallery Cancels Chuck Close Show Following Allegations of Sexual Misconduct, Alex Greenberger, January 25, 2018.

It can be inferred that The National Gallery used the term postpone as a political tool to address the problem vaguely. The museum, indeed, may forego to provide Close with a solo exhibition altogether. In choosing to postpone the exhibit the museum failed to participate in the gossip and dialogue revolving Close, sexual misconduct and disparity towards female artists and muses. However, the contribution Close has made as an artist is globally recognized. Kim Sajet, director of the Portrait Gallery stated that it is difficult to defend an artist. While Close greatly contributed to the genre of portraiture his actions make it difficult for museums to support his work.

While The National Gallery chose to postpone Close's show until an undisclosed time, Pennsylvania Academy of Fine Arts (PAFA) continued to exhibit Close's work which was scheduled to exhibit in 2018. The PAFA utilized the opportune time of Close's solo exhibition as an opportunity to discuss the controversy that inhabits the art world, specifically artists and its muses, sexual misconduct and sexual assault. Opening in October 2017 and remaining on view through April 8th, 2018 the exhibition, titled "Chuck Close Photographs," is the last stop for the traveling exhibit that once presided at the Parish Museum in Water Mill in 2015. The day following *The Huffington Post* first published accounts by three women against Close, the PAFA stated that they wanted their exhibition to be responsive to the conversations about the allegations.

Instead of saying nothing at all or canceling the Close exhibit, PAFA wanted to address the allegations and have Close's works speak for themselves. PAFA wanted to generate a discussion about Close's works in relation to #Metoo. They successfully did so by exhibiting the traveling works with an adjacent room with a timeline charting the history of sexual allegations.

This additional room responds to the history of sexual misconduct and depicts a projection into the year of 2050, citing what steps the art community should take towards creating a better future for the next generations to come into contact with these issues. It could be inferred that the mission for the PAFA would be to practically serve the public and make a difference by addressing the harassment and continuing to show Close's work. PAFA's director, Brooke David Anderson stated they, "felt strongly that it was not a decision for us to close the exhibition," Anderson said "We started to realize that if we took the show down, in a way it sort of allowed everybody to move on to the next very important thing in the workplace. We felt if we took the exhibition down it would in some ways halt the discussions that the forum had begun."<sup>30</sup> By acknowledging Chuck Close's work for its excellence and continuing to exhibit the exhibition the PAFA understands the importance of his work in the chronology of art and photography. However, because the PAFA kept an adjacent room to the show open for a timeline of the history of sexual harassment the PAFA attempts to solve the problem of sexual misconduct in the workplace. <sup>31</sup>It is a museum's role to educate its community and expand on its understanding of art, history, and culture.

## **2.2 Asterisks: A Warning Strategy**

Part of what gives the art world life and distinction is freedom of speech and the responsibility to tolerate ideas. However, do these freedoms in the artworld include cases of

---

<sup>30</sup> Hyperallergic, Museum Keeps Chuck Close Exhibition, Supplements It with Show About Power and Gender Dynamics, Claire Voon, Jan.30, 2018.

<sup>31</sup> Alex Greenberger "PAFA Keeps Chuck Close Show on View, Plans Exhibition About Gender and the Workplace in Response to Allegations Against Artist" Jan. 29 2018, <http://www.artnews.com/2018/01/29/pafa-keeps-chuck-close-show-view-plans-exhibition-gender-workplace-response/>.



sexual misconduct? The allegations against Chuck Close question whether museums should address the problem, or ignore it. Should museums show, promote and fund the work of an artist investigated in such sexual allegations? In *Making Museums Matter*, Weils asks if you can't say anything nice should you say anything at all? Other approaches suggest that perhaps there should put an asterisk (\*) by the names of the artists who are more likely inclined to act and think in ways that are not in line with societal standards. An asterisk is a small gesture which symbolizes the need for transparency about the conduct of artists outside of his professional career. The life of an artist is a private matter yet the work of an artist is public. Does this mean the audience should measure the artist as a public figure or is the private life of an artist important in understanding the projection of their artwork? If one artist is more open to obscenity than others why not put an asterisk to remind the community of the artist's values and actions. However, using asterisks refers to there being censorship in the art world? Would it be fair to stamp the names of any artist who are allegedly guilty of sexual assault? Or, is an asterisk a warning sign, a red flag and symbol for something inappropriate?

Close's past exhibition history at The University of Massachusetts should have been a lesson to museums, artists, colleagues and the art community that Close is a figure in the art world that enjoys playing with obscenity and nudity. Close is an artist who clearly likes to play with the boundaries of what art is and how to express sexual identity. Had there been an asterisk (\*) by his name there is a possibility young female models and art advocates would question Close's intentions before agreeing to meet with him for a nude session. Perhaps females were allured by Close's prestige as an artist and thus wanted to work with him at his studio. In this case, wall text during a museum exhibition addressing what the asterisk (\*) refers to could be

one way for museums to tackle the issue of sexual misconduct. Visitors and viewers would benefit and museums would be educating the public about the allegations that took place. Visitors would need to read the wall text to learn the purpose of the asterisk (\*). However, using an asterisk is just one way of addressing the ongoing issue of sexual misconduct in the workplace.

Is using an asterisk censoring the art world? It could be argued that placing an asterisk by an artists name who is playing with the boundaries of nudity or obscenity is limiting the possibilities of art and expression. Close was questioned by his administration for his work and it was labeled obscene by his community. Does an asterisk enable the art world to censor public education or is using an asterisk a mode of educating the public in a positive way?

Unfortunately, the political environment in America reflects the political environment in the art world. Close is an artist obsessed with his art, career and success. His actions and artwork reflect the commitment Close has to create art that was never before seen, experienced or produced. However, do the ends justify the means? Conversely, Close's most significant work is his portraits which have little to do with nudity. Can the art world comment that an artist is sexually abusive when a large portion of his work has little to do with sexuality itself? There are still many questions to unpack in the issue of museums and how they should address the current problems of sexual misconduct. Yet, doing nothing should not be an option as it will perpetuate the problem.

Perhaps what gives Close's works an aura of intensity and confrontation is the artist's ability to engage with his muse. When looking at a work by Close the viewer can immediately detect a sense of emergence and presence of the sitter. (Fig. 3) Close, as an artist, inspects the

sitter and perceives detailed aspects that anyone else would normally overlook. This attention to detail and ability to bring himself close enough to another in order to create his art is a point of conflict. Is the way Close use the canvas to magnify a human being related at all to his misconduct and accusations that he treated women disrespectfully? Or should his work be judged separately from his actions as a human who made a mistake?

Museums have an opportunity at hand. To take a stance on how to portray the history and personality of an artist can change the course of how the artist is remembered. Ultimately, it is the museum as a public collection, who stands the test of time and can influence the legacy of Close after his death. It is the responsibility of a museum to educate and serve their respective communities. Portraying all sides of the story, the good and the bad, paint a dynamic picture of who Chuck Close was and how he made a difference in the art world. If the museums fail to address the accusations of sexual assault in the biography of Close, there is a greater chance of the problem being perpetuated. While it should not be the only thing Close is remembered for, his inappropriate behavior will equalize the playing field for more female artists to prosper.

### Chapter III: Chuck Close's Market

The most recent HBO documentary about the art world, titled *The Price of Everything* opens with Simon de Pury reflecting on the art market as a whole. The auctioneer extraordinaire feels that art and money go hand in hand. De Pury recognizes the importance of influential art selling for high prices. He feels that buyers protect “important” art by purchasing it for a high price at auction. The prices of art are ultimately reflective of the global art world. At the core of the film, the actors (collectors, artists, critics, dealers, and administrators) question who decides they want to own art and why it is important. It also uncovers how one sale, can bump up an entire market.

In the film, *NY Magazine* art critic, Jerry Saltz is interviewed. In his perspective, Saltz considers how unfortunate the art world is for artists. He expresses how difficult it is for a living artist to generate value or return a profit. For these reasons, Saltz discourages artists from becoming artists. Saltz affirms that about 99.999% of artists are not successful and only a small number generate profit or get to see their artwork sell in an auction while they are alive. The film makes it clear that seeing contemporary art sales in auction houses at record-breaking prices is a recently new phenomenon.

What the film doesn't mention is #Metoo. Like many other tales in the history of art, sexual harassment is taboo. People do not fancy to talk about #Metoo in relation to the art world. The promoters and directors of the film were perhaps less interested in the politics of #Metoo and more interested in focusing on the branding of Sotheby's, Jeff Koons and the auction market as a whole. Does the film glorify the art market and suggest that the top 1% of the population can

manipulate and control and the outcome of auctions? Why is not the art world publicly discussing how sexual harassment scandals made their way into the art world? In December 2017, world-renowned artist Chuck Close was accused of sexual harassment. Over four women came forward, sharing stories of how Close acted as a predator, violated their privacy and requested the ladies to appear nude for his work while it was for his pleasure. The market study below will present an analysis of Close's brand, market and future legacy as an artist. Does bad behavior change the value of an artist? Does bad behavior result in bad auction prices?

Close is a globally recognized artist who is one of the founders of photorealism. His work has been represented by Pace Gallery since the 1970s, belongs to over 200 museums all over the world and continues to sell in auction houses today. However, after being alleged as a sexual predator in December 2017, it is important to ask if any of the above is called to question. Can the reputation of an artwork be separated from its author? Artsy, a platform within the art world, strives to digitalize the art market into an online marketplace. Galleries and artists are profiled on the site, and the digital platform aims to bring art into the palm of your hand. When searching Chuck Close on the platform and it is evident that Artsy has not updated Close's profile to include any of the published articles about the harassment allegations made against Close. Does this mean that the art world prefers to dismiss the cases against Close?

The "institutional effect," as defined by Olav Velthuis in *Talking Prices* artists with high institutional recognition sell their work for higher prices, so is valid. Museum acquisitions have a strong positive effect on art prices.<sup>32</sup> Artists with high institutional recognition sell their work for higher prices. Moreover, older galleries can ask for higher prices than newer galleries. Close,

---

<sup>32</sup> Olav Velthuis, *Talking Prices*, 97.

being affiliated with celebrated museums and represented by blue chip galleries such as Pace Gallery for decades is an artist who fulfills both these requirements to become highly admired. Additionally, Close graduated from The University of Washington in 1962 and earned his MFA (Master in Fine Arts) from Yale in 1964. In January 2017, his portraits were commissioned by Office of Mayor Bill De Blasio for the 86th street subway along the Second Avenue Q line.<sup>33</sup> Close's work is included in significant private collections such as Doris and Donald Fisher Collection. These characteristics such as public recognition, representation by an older gallery, and the institutional effect drive the value of Close's work.

### **3.1 Chuck Close Receptions After the Scandal**

In an interview below I asked art advisor, Alex Glauber, from AWG Advisory a few questions relating to Close's current market following the scandal:

Question: How does Chuck Close's branding change after being accused of sexual misconduct?

Alex Glauber: To the degree that his brand is tainted and collectors who were interested in owning his work are now dissuaded, I think the impact will be on the primary market (i.e. new work) as opposed to historical works for which great examples rarely become available on the open market and are highly sought after by major collectors and institutions. One place to keep an eye on is how public institutions engage the work going forward in terms of acquisitions, accessioned donations, and exhibitions.

---

David Foxley, "What Does Chuck Close Have Against Public Art," *Architectural Digest*, Jan. 23, 2017.

Question: How do collectors owning his work or presenting it in their home react? Does the work lose aesthetic value?

Alex Glauber: Unclear. I don't think the aesthetic value will be called into question, it would be what you could call the symbolic capital or position that might change and therefore influence demand or desirability.

Question: As an art advisor, how would you advise clients on this issue of value? Is there a loss in value for an artist like Chuck Close?

Alex Glauber: Depends how socially engaged a client is. Personally, I have only worked on one Close deal and it was 5 or so years ago.

Question: Would you expect Close's market to increase or decrease over time? Can a work of art be separated from its author?

Alex Glauber: Too early to tell. I think he is still an artist whose market is in flux without even taking this matter into account.

In meeting with Glauber and discussing Close's market, Glauber insinuated that Close's more historical work, already in museum collections, are untouchable. His reputation is difficult to tarnish because his more significant works are not often sold in an auction, as they are permanent assets of public institutions. In the interview above, Glauber suggests that Close might be ostracized from his primary market for a short time. However, his brand is protected by gallerists and museums who represent and own his work. Glauber recognizes that Close's legacy continues to unravel and how museums will exhibit and present his work in the future will be the ultimate validation or rejection of Close's legacy as an artist.

Another interview was conducted with an art advisor, Glori Cohen. Cohen is the CEO and Founder of Glori Cohen Advisory in New York City. She is also on the producer's council at The New Museum and has over twenty years of experience in the art world. In an interview below I asked Cohen a few questions relating to Close's current market following the scandal:

Question: How does Close's branding change after being accused of sexual misconduct?

Glori Cohen: Close's brand has been strong. It has been centered upon him as an artist. The famous book by American writer, Nathaniel Hawthorne titled, *The Scarlett Letter*, is about a main character, Hester Prynne, who has to wear a letter A for the rest of her life on her shirt and she is branded because she committed adultery. Hester Prynne was a woman who was scolded for doing something that men in the 17th century were doing. When people today see the work of Close they now think about the allegations against him for sexual misconduct. He may as well no longer be a brand or he may be a bad or damaged brand. Due to this scandal, Close's brand is temporarily put off the market. He is labeled as an artist in the #metoo era. #Metoo is a topic that needs to be addressed. Close's brand is no longer on the market. It's like lettuce that gets a disease or a country that has ZICA. He lost his brand right now. His brand went from being a successful, blue chip brand to the current situation, in which his work is off the market. His market is temporary, if not permanently destroyed.

Question: How do collectors owning his work or presenting it in their home react? Does the work loose aesthetic value?

Glori Cohen: Yes, the work has lost its aesthetic value. Collectors want to take it off their wall and there is no resale value at the present moment. At the present time, I have a collector that



wants to take the work off the wall and replace it with something else. It can be argued that Close's work should perhaps be put away for a long time. If I owned his work, I would put it in the basement or attic. Somewhere where you don't have to pay for storage. Close has ruined his brand and career so severely that it doesn't even deserve to go into art storage that needs to be paid for. It needs to go into a storage house where there are no charges. It is unsure what can assist him to improve as a brand. Perhaps gallerists are trying to expand his brand to people who do not know about his sexual misconduct but people who are aware of the accusations are no longer interested in his work.

Question: As an art advisor, how would you advise clients on this issue of value? Is there a loss in value for an artist like Chuck Close?

Glori Cohen: Absolutely. There is a loss right now because there is no resale value. The work needs to be put away for a while and the future is unclear. At the present time, the work should go in storage. People invested in his art and he has ruined the reputation of his name and work. We will have to wait and see what happens. I question if investing in Close is a decent investment.

Question: Would you expect Close's market to increase or decrease over time? Can a work of art be separated from its author?

Glori Cohen: In this case, a work of art can not be separated from that of its author. Close's work is very personal. A majority of his work are portraits of himself. His egotistical presence got him in trouble. A significant amount of his important work is self-portraits. He deserves everything that happened to him and how society chooses to remember his legacy will soon unfold. As Andy Warhol stated, "Art is what you can get away with" but Close couldn't get away with this any

longer. His actions and behavior towards women should not be treated lightly. #Metoo is a tremendous movement that is being punished greatly so this does not happen in the future. This is too serious of a matter. Though there may be many other artists that have abused women in the #Metoo movement, Close has an obvious case. #Metoo wants to set a very strong example that this should not happen. People with power cannot take advantage of those below them.

When going to see art at a recent art fair, The 2018 Fine Art Print Fair, at the Javits Center, in New York City on October 25th, one booth exhibited Close's work hoping to find an interested buyer. People who know about the allegations made against Close would not be interested in buying his work right now. Why would a reputable gallery choose to place Close's portrait in the center of their booth? Are they looking to connect with collectors and discuss the allegations? Moreover, those who are kept up to date with art world news may question what the gallery's intention is for presenting Close's work for sale. Was the gallery looking for a buyer that does not know about the scandal? Or, perhaps the gallery is looking for a buyer that is aware of the scandal but interested in making a deal at the lower market price for Close's work. There are a lot of factors that contribute to being a great and memorable artist. Is being accused of sexual misconduct able to tarnish an artist's reputation forever? Can an artist whose work belongs to over 200 public institutions globally not be forgiven for sexually assaulting women? Does Close deserve to be forgiven?

### **3.2 Chuck Close's Data Analysis**

Using R, a program and software for statistical analysis, a few data points were created. Refer to figure 3 and 4 to see two timelines that indicate sales over time. Figure 5 plots total overestimate sales by year at *Sotheby's and Christie's Post War & Contemporary Art Evening Auctions* in November and March from 2007 to 2018. The timeline referred to in Figure 4 plots the total overestimate sales by year sales for Close works not including his editions and multiples. The X-axis represents the total lots and the Y-axis expresses the year of the sales. Close's more significant oil on canvas works are not sold in auctions frequently. From reading the timeline one can understand that his market is mostly multiples, which is included in sales such as the *Edition Sales* or *Prints and Multiples*. Thus, the results for Close are not very telling. It is difficult to draw a conclusion from the comparison between Close and the market because the number of lots for Close is too low for any meaningful comparison.

Nevertheless, a few similarities can be extrapolated when looking at the patterns within the two timelines. After 2010, there was a significant decrease in the overall market. Close's market illustrates the same decrease. Immediately following 2011, the market drastically goes up and Close's sales mirror that increase as well. The red vertical line, cutting both timelines, in late 2017, represents the moment that the allegations made against Close went public. Ironically, this point on both timelines is relatively low. Additionally, both graphs show an increase in the number of works selling over-estimate following the publicized scandal. Regardless of the revelation of the incident, it seems that Close's general market fluctuates with the patterns of the overall market.

A hedonic regression statistically understands and interprets variance that occurs in an outcome variable with a predictor variable. In the regression below, the outcome variable on the

X-axis is price sold at auction and the Y-axis is the predictor variable before and after the scandal was publicized in December 2017. Dummy variables were used here. “0” represents all the auction sales prior to the publicity of the accusations against Close and “1” represents all the sales after the scandal went public in December 2017. It should be noted that the regression does not control for inflation. The regression establishes prices at a particular time frame without considering for inflation. Ideally, it would show price decreasing as it does here. However, there is a distribution issue because there are skewed sizes with an unequal amount of sample sizes before and after. There were about 56 sales after December 17, 2017, and 360 data points before the incident. Thus, though it appears that there has been a decrease in price post the incident, no causal relationship can be defined. Refer to Figure 5. The regression used the equation  $y = -1437.0x + 33229.0$

In conclusion, after analyzing the sales data for Close’s market pre and post the incident, one can question how long it takes for bad behavior to result in bad pricing at auction? Maybe it takes a few years? Or maybe it is up to museums and important collectors to decide how to present Close’s legacy in the future? It can also be asked if all publicity is good publicity? Can allegations made against Close ironically lift his market to new heights? As Velthuis points out, “Pricing [...] is not just an economic, but also a signifying act: by distinguishing different types of prices or by identifying auction and gallery prices with different sets of values, art dealers turn to price into a meaningful activity. [...] [Then] I will elaborate on these meanings by interpreting the price mechanism as a symbolic system.” Velthuis decides that the art market is an inefficient anomaly because prices have economic and symbolic value. In the art market, a high price signifies a higher demand. In an efficient market, a lower demand would signify a lower price.

The art world at times ignores basic economic rules and has its own rules that do not conform to economic regulations, theories or policies.

## Conclusion

How we treat women reflects who we are and it reflects society as a whole. Chuck Close is not the first male artist, nor the first man in a high position of power, to abuse his influence to inflict damage or harm. The political climate in America right now further reflects how important it is to address issues that harm society, and women. However, it is not enough to talk about it. We as the art community get to decide how we want to perceive Close. Will we choose to celebrate him for his artistic contributions and include him in the art canon? Or, do we instead forego his long reputable career due to his acts of misdemeanor towards women? There is a third option, which would include his works within the art historical canon while also recognizing that Close was an artist who abused women's rights.

Legislation needs to be changed and standards within the museum-world need to be updated to include appropriate conduct and behavior towards women. Women should be able to choose their own destiny. Every community and institution should conduct public discussions and panels to discuss how they wish to address the Close's legacy. It would be fair if each museum had the right to decide how it wishes to respond to the allegations. That way, there is a local response to the issue at hand. Using the power of awareness and cooperation, the problem of how to address the legacy of an artist who is accused of sexual misconduct can be solved. Each community within a museum can decide for its own if they feel it's appropriate to separate an author from the reputation of its work or not.

Strategizes that work to minimize the problems of inequality between men and women in the art world would adjust the bigger discrimination problem going on in the world today. In this

predicament of discrimination towards women, there also exists a window of opportunity for growth and improvement. Now that society has become more sensitive and aware of the right way to conduct a workplace perhaps the system will adapt. There is currently an outrage portrayed in the newspapers. On November 7, artist, Michelle Hartney, risked being arrested or harmed to post Guerrilla Girls wall label next to predator artists at the MET.<sup>34</sup> Currently, there isn't an established punishment for this harassment and abuse of power. However, society must ask themselves, is this system sustainable? Is this the way the next generation should live? After pondering on those questions, it is easy to conclude that having more laws in place and enforcing the rules and regulations can prevent those in power from inflicting harm on others. In contemporary culture, those who commit a crime of sexual harassment received a large uproar of embarrassment on public level. At this point, there is no established artists law enforcement to ensure equality in the workforce.

Title IX was law enforcement established by the US in 1972. The law articulates the need for all people to receive equal opportunities without discrimination.<sup>35</sup> It writes, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance."<sup>36</sup> Under the Obama administration, Title IX was one of the most passionate policy initiatives. It reinforced schools to hold themselves responsible for acts of

---

<sup>34</sup> Weber, Jasmine. "Artist Covertly Hangs #MeToo-Inspired Wall Labels at the Met Museum," *Hyperallergic*. Retrieved Nov. 7, 2018, <https://hyperallergic.com/469996/artist-covertly-hangs-metoo-inspired-wall-labels-at-the-met-museum/>.

<sup>35</sup> "Title IX Frequently Asked Questions." The National Collegiate Athletic Association. <http://www.ncaa.org/about/resources/inclusion/title-ix-frequently-asked-questions>.

<sup>36</sup> Ibid.

discrimination occurring within the school. However, ensuring that sexual discrimination is prohibited in educational institutions is not enough. What about the workplace?

Tina Tchen, former Chief of Staff to First Lady Michele Obama, shared her opinions about #Metoo a year later with *CNN* on October 15, 2018. Her perspectives strongly identify the issue of sexual harassment as a disease that exists in the workplace. Her opinionated essay is titled “#Metoo Identified a Disease that Infects Business. We Still Have a Long Way To Go.” Using language such as a “disease” insinuates that sexual harassment is very common and embedded like a virus. Is sexual harassment thus a consequence of the disease or is sexual harassment a symptom of a bigger problem? The disease also indicates that the problem is an epidemic. It starts and then it expands. Society is thus sick with the disease of sexual harassment. Is Tchen suggesting that the problem is pathological? Is she using the word disease as a polite way to address the issue? She writes, “When we think about #Metoo movement, we often think about the high profile cases — the Harvey Weinsteins, Bill Cosbys and Matt Lauers. But in the past year, thousands of women — and yes men too — have come forward...Some have argued that if companies and employees just follow the law, we wouldn’t have any workplace harassment issues. What they fail to recognize is that existing laws and regulations have not caught up to where our society is in 2018... In order to truly eliminate sexual harassment in our society, we must fix a workplace culture that has allowed the issue to fester and grow.” Tchen underscores that there has been some change since the #metoo movement has inflicted our society but there is more to be done to promote sustainable working environments for women.<sup>37</sup>

---

<sup>37</sup> Tchen, Tina. “#Metoo Identified a Disease that Infects Business. We still have a Long Way to go.” *CNN*, October 15, 2018.



Moreover, *The New York Times* published an article titled, “#Metoo Brought Down 201 Powered Men. Nearly Half of Their Replacements are Women.” The article questions if removing men from positions of power is enough. Is asking for equality in the workplace asking to reinvent the wheel? Is society unconsciously framing women into positions of domesticity to fulfill societal norms? If we stand up for women to be treated fairly in the workplace will it be widespread? As it states, “Sexual harassment has hardly been erased in the workplace. Federal law still does not fully protect huge groups of women, including those who work freelance or at companies with fewer than 15 employees. New workplace policies have little effect without deeper cultural change. And as the Supreme Court confirmation battle over Brett Kavanaugh showed, Americans disagree on how people accused of sexual misconduct should be held accountable and what the standard of evidence should be. But the analysis shows that the #Metoo movement shook, and is still shaking, power structures in society’s most visible sectors. The Times gathered cases of prominent people who lost their main jobs, significant leadership positions or major contracts, and whose ousters were publicly covered in news reports.” This article rightfully underlines 201 men in power that resigned or were fired due to allegations of misconduct. It questions not how laws can be changed but how the climate and culture of our society are what ultimately change how people are treated on a day to day basis.<sup>38</sup> The long list of names of men that were fired or stepped down from positions of power because of allegations of sexual harassment is unbearable to read through. This article solidifies that sexual behavior at work is so common and has been going on for a long time.

---

<sup>38</sup> Carlsen, Audrey, Maya Salam, Claire Miller, Denise Lu, Ash Ngu, Jugal Patel, and Zach Wichter. “#Metoo Brought Down 201 Powerful Men. Nearly Half of Their Replacements Are Women.” *The New York Times*, October 29, 2018. Accessed November 2, 2018.

Moreover, the article states that historically America is financially operated by men. Women run households and raise children. However, since the rise of men behaving inappropriately towards women in the workplace, it has raised a new discussion for how women may better lead in positions of power. The article then intricately details each male that resigned or was fired and how many allegations were made against them. Joan Williams, a law professor who studies gender at the University of California, Hastings states, “Women have always been seen as risky because they might do something like have a baby. But men are now being seen as more risky hires.”<sup>39</sup> This statement provokes an ongoing issue for women in the workplace. How could a woman choose to both work and raise a family? Why are women who work seen as risky hires because they can potentially have a child? How are women getting pregnant or considering to get pregnant seen as an inappropriate match for a powerful position?

*A Hyperallergic* article titled “How to Teach Ancient Art in the Age of #Metoo” correctly articulates how the lens of the current fight for female freedom has offered a new lens for looking at ancient art. It states, “In the wake of the #MeToo movement, it is crucial to reassess the way we teach and write about art historically important works that portray violence against women – violence spanning millennia when viewed through the lens of art history – in order to reinvigorate the role played by art history in contemporary social movements. Although images of violence against women are not exclusive to ancient Greek art, the large number of artworks from ancient Greece depicting this violence, such as abduction (a metaphor for rape in ancient Greece), coupled with the perception of Greece as a paradigm of democracy in the West, suggests a reanalysis of Greek art is a good place to start.” The voice in this article suggests that

---

<sup>39</sup> Ibid.

when looking at ancient Greek art #Metoo calls into account how essential the narrative of the victims are. “The #MeToo movement has given voice to countless survivors and requires us to ask what role can and should art history play in empowering students with the language to label and discuss sexual assault in an effort to eradicate violence against women...Rather than obliterating these artworks from the art historical canon, which would stifle meaningful and essential discussion, we must give voice to the victims represented. Art history, when the tools of formal and contextual analysis are fully employed, is well-suited to amplify these voices, providing students with critical insight into social injustices of the past. Addressing the contexts of these works can be challenging in survey courses where depth is often sacrificed for breadth. However, given what’s at stake for our students and today’s social and political realities, it is time for art historians to reassess the goals of our courses, and the discipline more broadly.”<sup>40</sup> It is thus vital to encourage the next generation of thinkers to take part in understanding the problems women faced in the past to better tackle the issues at hand in the present.

However, in “Measuring the #Metoo Backlash” published by *The Economist* it is clear that people do not believe stories of sexual harassment because they do not want to accept that this is an issue in society. It states, “Yet surveys suggest that this year-long storm of allegations, confessions and firings has actually made Americans more skeptical about sexual harassment. In the first week of November 2017, YouGov polled 1,500 Americans about their attitudes on the matter, on behalf of The Economist. In the final week of September 2018, it conducted a similar poll again. When it came to questions about the consequences of sexual assault and misconduct,

---

<sup>40</sup> Carlsen, Audrey, Maya Salam, Claire Miller, Denise Lu, Ash Ngu, Jugal Patel, and Zach Wichter. "#Metoo Brought Down 201 Powerful Men. Nearly Half of Their Replacements Are Women." *The New York Times*, October 29, 2018. Accessed November 2, 2018.

there was a small but clear shift against victims.”<sup>41</sup>One can argue that it is horrible to listen to the perversion of society. However, another aspect of sexual harassment that is brought up in the article questions if people decide their feelings about the issue based on political partisanship and not their own opinion. As it states, “The change of opinion has become more pronounced among women than among men. But rather than breaking along gender lines, the #Metoo divide increasingly appears to be a party-political one.”<sup>42</sup> This begs to question if people would oblige to the standard of conduct if it was a requirement. Would the problem of sexual harassment be solved if all legal businesses were required to read and authenticate Title IX forms while filing to operate a business? What is America treated Title IX as seriously as they treat paying taxes?

One option for a solution to this issue in the workplace would be to consider how well Title IX has been functioning in the educational framework and question why not bring it to every Limited Liability Company? If Title IX training and regulation were to be implemented into the workplace what would it look like? For example, if Title IX would be inscribed into the requirements of opening an LLC for any company or operating business, would the business owner be more aware of the problem and less likely to fault to inappropriate conduct? Many men in power do not know boundaries. Title IX would offer an opportunity for business owners to treat all employees equally and respectfully. Morally, just as an LLC is subject to pay taxes, a business should be obligated to apply by the administrative functions of Title IX. Title IX is thus a moralistic experience unrelated to the finance and economics of a business. If Title IX survey and training becomes part of what practice and standards of behavior are for all business requirements, the workplace would be better off. People would learn about appropriate behaviors

---

<sup>41</sup> "Measuring the #Metoo Backlash." *The Economist*. October 20, 2018.

<sup>42</sup> Ibid.

and attest that they won't oblige to inappropriate behaviors. If you do not sign the paper you cannot open an LLC. Morally, just as people are obliged to pay taxes, people should be required to make equality and equal distribution of power in the workplace a priority. Adding a prerequisite for Title IX to be included within all registered LLCs is one-way men and women can create more equal workplaces. This change would greatly benefit society.

In taking Close as an example and analyzing what the allegations were, how his market reacted and how museums think about his reputation, sexual harassment becomes a central issue. However, the problem may be more complex. What other factors contribute to sexual harassment? Is sexual harassment the only issue that prevents women from succeeding in rising to the top in the workplace? What if obstacles such as inequality, income inequality, and domestication of women come into play as well? How do these obstacles come together and prevent women from succeeding in the workplace? These dilemmas that are holding women back also contribute to the problem of sexual harassment at large.

Hopefully, this thesis contribution can serve as an advocate for change. It is relevant today more than ever as more women artists are being sold at auction for high valuations and more women artists are receiving recognition for their work. Additionally, museums have been purchasing more female artwork. As Tchen articulately stated in her essay, "Ensuring more women at the top means fixing issues that still exist at the top. Only about 20% of US corporate board members are female...A company's culture is set by its leaders. Having women in these positions means a company is more likely to recognize and address workplace cultural issues in a holistic way. Women bring a unique perspective on how companies can modernize its policies. I commend the women and men who have come forward for sharing their stories — not just

because of their bravery, but because they are playing important roles in ushering in a new standard for workplace culture. Real progress does not happen overnight, and one year after the #Metoo movement erupted, we are starting to see early signs of change."<sup>43</sup> Problems such as inequality and income inequality are not simple. Solutions may exist to equalize the power structures between men and women. However, it will be up to the culture of our people to make real change.

---

<sup>43</sup>Tchen. Tina. “#Metoo Identified a Disease that Infects Business. We still have a Long Way to go.” *CNN*, October 15, 2018.



Fig. 1 Pablo Picasso *Femme à la Montre* (Woman with a Wrist Watch), 1932.

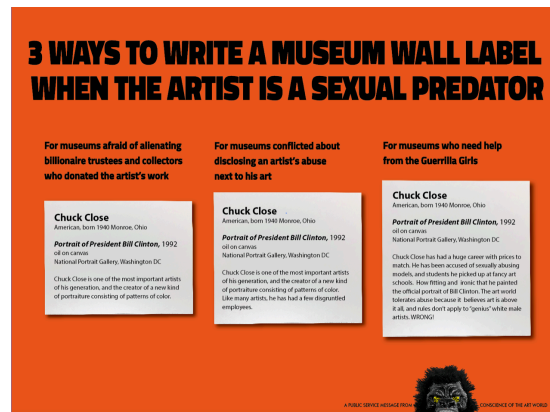


Fig. 2 Guerrilla Girls, “3 Ways to Write a Museum Wall Label When the Artist is a Sexual Predator,” 2018.

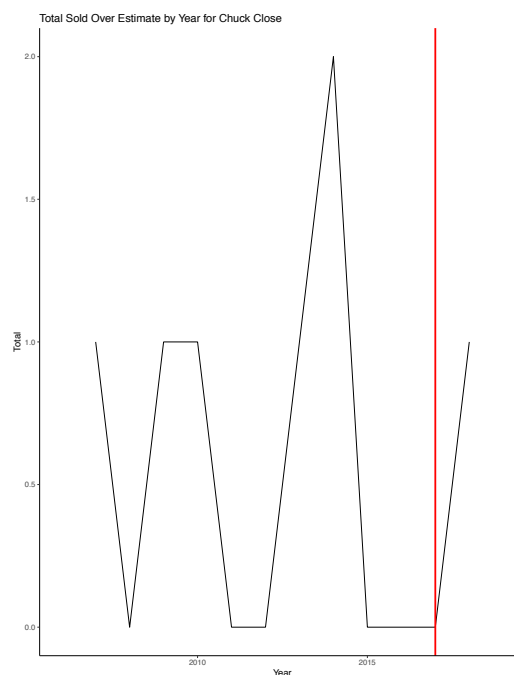


Fig. 3.

Timeline of Chuck Close lots that sold overestimate at prominent Post War & Contemporary Art Auctions at Sotheby's and Christie's from 2007 to 2018. Red-line illustrates the moment allegations against Close went public.

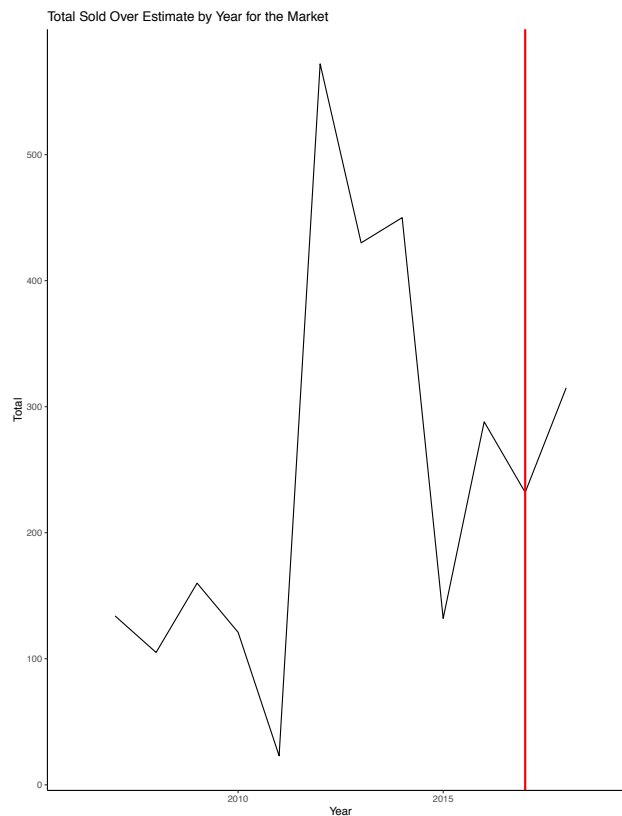


Fig. 4

Timeline of all lots that sold overestimate in Post War & Contemporary Art Auctions at Sotheby's and Christie's from 2007 to 2018. Red-line illustrates the moment allegations against Close went public.





## Appendix A: Hedonic Regression Individual Data Points

	Date	Artist	Title	Year of work	Auction	Estimate	Price Sold	Height	Width	Medium	Edition #
1											
2	10/18/2018	Chuck Close	Self portrait/lincoln center	2007	Sotheby's NY Prints and Multiples	\$4,000-\$6,000	\$4,000.00	29.7 inches	24 inches	Screenprint in colors	48 of 59
3	10/18/2018	Chuck Close	Self portrait woodcut	2009	Sotheby's NY Prints and Multiples	\$12,000-\$18,000	\$10,625.00	28 inches	23 inches	Woodcut printed in colors	19 of 70
4	10/18/2018	Chuck Close	Self portrait/lincoln center	2007	Sotheby's NY Prints and Multiples	\$6,000-\$8,000	unsold/passed	29.7 inches	24 inches	Screenprint in colors	AP /IX/XVIII
5	10/18/2018	Chuck Close	Self portrait	2000	Sotheby's NY Prints and Multiples	\$50,000-\$70,000	Unsold	58.5 inches	48.1 inches	Screenprint in colors	59 of 80
6	10/18/2018	Chuck Close	self portrait #1	1999	Sotheby's NY Prints and Multiples	\$4,000-\$6,000	\$4,000.00	20.1 inches	15.6 inches	Relief print with embossing	30 of 50
7	10/5/2018	Chuck Close	John	1972	Christie's NY	\$100,000-\$150,000	Bought in	20 inches	16 inches	Five dye transfer prints, each mounted on paperboard with ink, graphite, masking take and acrylic	1 of 2
8	10/4/2018	Chuck Close	Self portrait	2000	Phillips NY Photographs	\$10,000-\$15,000	\$13,750.00	5.1 inches	3.9 inches	Dagueurreotype	
9	10/3/2018	Chuck Close	Kate Moss	2003	Sotheby's NY Photographs	\$70,000-\$100,000	bought in	18.5 inches	11.7 inches	Digital pigment, 6 prints	PP II/III
10	10/3/2018	Chuck Close	Elton	2000	Sotheby's NY Photographs	\$10,000-\$15,000	\$10,000.00	39.5 inches	31.5 inches	Digital pigment print	PP
11	10/2/2018	Chuck Close	Torso 11	1999	Leslie Hindman Auctioneers	\$8,000-\$12,000	Bought In	13 in.	22 in.	Color polaroid	
12	10/2/2018	Chuck Close	Hydrangea, Calla Lily, Sunflower	2007	Bonhams New York Photographs	\$8,000-\$10,000	\$8,750.00	25.4 in.	19.9 in.	Archival pigment print	
13	9/30/2018	Chuck Close	John	1998	Los Angeles Modern Auctions	\$10,000-\$15,000	Bought In	56.5 in.	48.4 in.	Color silk print on paper	BAT aside from edition of 80
14	9/22/2018	Chuck Close	self portrait	1992	Leland Little Auction & Estate Sales	\$1,500-\$3,500	\$2,500.00	6.8 in.	5 in.	Aquatint	30 of 70
15	9/16/2018	Chuck Close	Phil	1976	Toomey Co.	\$1,500- \$2,500	\$2,125.00	8 in.	8 in.	prints	Edition 1000
16	8/30/2018	Chuck Close	Phil	1991	Heritage Auctions Texas	\$2,000-\$3,000	\$8,750.00	51.8 in.	38.2 in.	Woven silk tapestry	21 of 75
17	8/2/2018	Chuck Close	John II	1990	Great Dane Auctions	\$10,500-\$14,500	Bought In	30 in.	23 in.	6 run direct gravure	
18	7/24/2018	Chuck Close	Roy Paper/Pulp	2009	Artnet auctions	\$15,000-\$25,000	\$18,000.00	35.5 in.	28.5 in.	Stenciled handmade paper print in colors	21 of 30
18	7/24/2018	Chuck Close	Roy Paper/Pulp	2009	Artnet auctions	\$15,000-\$25,000	\$18,000.00	35.5 in.	28.5 in.	Stenciled handmade paper print in colors	21 of 30
19	7/22/2018	Chuck Close	John II		Burchard Galleries	\$4,000-\$6,000	\$2,900.00	30 in.	23 in.	Gravure	21 of 40
20	7/22/2018	Chuck Close	Emily	1986	Burchard Galleries	\$4,000-\$6,000	\$7,750.00	51.1 in.	40.9 in.	Gravure	36 of 45
21	7/22/2018	Chuck Close	Georgia	1985	Burchard Galleries	\$4,000-\$6,000	\$2,000.00	25 in.	19.5 in.	Gravure	1 of 30
22	7/22/2018	Chuck Close	John I	1990	Burchard Galleries	\$4,000-\$6,000	\$2,800.00	30 in.	23 in.	Gravure	21 of 40
23	7/17/2018	Chuck Close	Alex	1991	Christie's online Contemporary edition	\$7,000-\$10,000	\$6,875.00	23.3 in.	19.4 in.		20 of 75
24	7/17/2018	Chuck Close	Self portrait	1997	Christie's online Contemporary edition	\$3,000-\$5,000	\$3,750.00	13.5 in.	9.8 in.	Spitbite aquatint	29 of 50
25	7/17/2018	Chuck Close	Keith- Four Times	1975	Christie's online Contemporary edition	\$4,000-\$6,000	\$8,125.00	30 in.	79.3 in.	Lithograph in colors	35 of 50
26	6/26/2018	Chuck Close	Self portrait	1999	Artnet auctions	\$6,000-\$8,000	\$12,000.00	38 in.	29 in.	etching with relief	14 of 99
27	6/26/2018	Chuck Close	Lucas Paper/Pulp	2006	Artnet auctions	\$22,000-\$28,000	\$26,400.00	45.5 in.	38.2 in.	Stenciled handmade paper in print colors	33 of 50
28	6/25/2018	Chuck Close	Phil (black)	2002	Forum auctions	\$5,000-\$7,000	Bought In	19.5 in.	16 in.	Relief print with embossing	Edition of 40
29	6/25/2018	Chuck Close	Phil (white)	2002	Forum auctions	\$5,000-\$7,000	Bought In	19.5 in.	16 in.	Relief print with embossing	Edition of 40
30	6/25/2018	Chuck Close	Phil (grey)	2002	Forum auctions	\$5,000-\$7,000	Bought In	19.5 in.	16 in.	Relief print with embossing	Edition of 40
31	6/5/2018	Chuck Close	Lucas	1988	Germann Auktionshaus	\$2,000-\$3,000	\$3,295.00	30.9 in.	22 in.	Linocut Paper	
32	5/23/2018	Chuck Close	Lucas	1993	Leslie Hindman Auctioneers	\$10,000-\$15,000	\$27,500.00	36 in.	30 in.	woodcut with pochoir	Edition of 50
33	5/23/2018	Chuck Close	Alex	1992	Leslie Hindman Auctioneers	\$7,000-\$9,000	\$6,250.00	23.2 in.	19.5 in.	Woodcut	3 of 75
34	5/22/2018	Chuck Close	Alex	1992	Bonhams New York	\$8,000-\$12,000	\$8,750.00	23.5 in.	19.5 in.	woodcut in colors	52 of 75
35	5/22/2018	Chuck Close	John II	1986-1990	Bonhams New York	\$5,000-\$8,000	\$5,625.00	19.7 in.	15.6 in.	Gravure on heavy wove paper	38 of 40
36	5/22/2018	Chuck Close	self portrait	2007	Bonhams New York	\$5,000-\$7,000	\$11,875.00	30 in.	24 in.	Lithograph and screen print in colors	67 of 118
37	5/18/2018	Chuck Close	self portrait	1977	Christie's NY	\$80,000-\$120,000	\$87,500.00	8.3 in.	6 in.	Ink and graphite on paper	

38	5/17/2018	huck Close	Kate	2013	Dototheum	\$58,983-\$70,779	\$80,541.00	75 in.	60 in.	Pigment print in colors on paper	4 of 10
39	5/17/2018	huck Close	Phill II (Black)	1982	Sotheby's	\$30,000-\$40,000	\$62,500.00	68.5 in.	53.5 in.	Press handmade paper pulp in tones of grey	4 of 15
40	5/10/2018	huck Close	Marta	1986	Christie's NY Collection of Peggy and David Rockefeller	\$3,500-\$5,000	\$10,000.00	45.8 in.	36.3 in.	Direct gravure etching on arches aquarelle paper	Edition of 45
41	5/10/2018	huck Close	Untitled	2008	Capsule Gallery auction	\$8,000-\$12,000	bought in	35 in.	29.8 in.	pigment prints	Edition 1 of 20
42	5/8/2018	huck Close	self portrait	2000	Freeman's	\$4,000-\$6,000	\$4,688.00	9.8 in.	8.1 in.	Color etching	17 of 60
43	5/1/2018	huck Close	self portrait	2012	Bonhams Los Angeles	\$5,000-\$7,000	Bought in	24.5 in.	19.4 in.	Archival watercolor pigment print	25 of 50
44	4/22/2018	huck Close	Alex	1991	Clarke Auction	\$7,000-\$10,000	\$7,000.00	23 in.	19.2 in.	Woodcut	26 of 75
45	4/20/2018	huck Close	Calla Lily	2007	Sloans & Kenyon	\$20,000-\$25,000	Bought in	24.5 in.	19.8 in.		16 of 25
46	4/17/2018	huck Close	self portrait	2007	Heritage Auctions Texas	\$5,000-\$7,000	\$4,750.00	30 in.	24 in.	Lithograph and screen print in colors	57 of 118
47	4/10/2018	huck Close	Untitled (kate)	2008	Sotheby's NY: Leland Hirsch Collection	\$25,000-\$30,000	Bought in	25 in.	20 in.		
48	3/27/2018	huck Close	self portrait	2000	Sotheby's London Print and Multiples	\$28,320-\$42,480	\$46,020.00	58.4 in.	48 in.	Color screenprint	76 of 80
49	3/27/2018	huck Close	Keith IV	1975	Sotheby's London Print and Multiples	\$2,832-\$4,248	\$3,540.00	19.4 in.	16.1 in.	Lithograph	11 of 15
50	2/28/2018	huck Close	self portrait	1999	Christie's NY	\$4,000-\$6,000	\$6,000.00	38.4 in.	29.5 in.	Relief etching on Japan paper	52 of 99
51	2/28/2018	huck Close	self portrait	2007	Christie's NY	\$5,000-\$7,000	\$8,125.00	30 in.	24 in.	Lithograph and screen print in colors	50 of 118
52	2/28/2018	huck Close	self portrait	1999	Christie's NY	\$5,000-\$7,001	\$6,875.00	19.8 in.	15.3 in.	relief painting with embossing on handmade grey paper	5 of 50
53	2/25/2018	huck Close	self portrait	1997	Los Angeles Modern Auctions	\$3,500-\$4,500	\$5,625.00	13.4 in.	9.8 in.	Spitbite aquatint on paper	41 of 50
54	12/9/2017	huck Close	Kate	2014	Ketterer Kunst GmbH	\$105,944-\$141,259	Bought in	86.6 in.	65 in.	pigment print	Edition 1 of 1
55	12/6/2017	huck Close	Sunflower	2011	Van Ham	\$1,000-\$1,500	\$943.00	20.5 in.	15.6 in.	pigment print on	57 of 60

56	12/2/2017	Chuck Close	Phil	1991	Stair Galleries	\$2,000-\$3,000	\$2,000.00	51 in.	39 in.	Silk tapestry	
57	11/17/2018	Chuck Close	Frank	1980	Sotheby's NY	\$120,000-\$180,000	\$112,500.00	16 in.	11.5 in.	Ink and graphite on paper	
58	11/16/2017	Chuck Close	Autoportrait	2012	Piasa	\$3,531-\$4,709	\$4,285.00	30.2 in.	22 in.	pigment print	
59	11/16/2017	Chuck Close	Self portrait	2012	Swann Galleries	\$30,000-\$50,000	Bought in	59.6	50 in.	screenprint	
60	11/16/2017	Chuck Close	self portrait	2012	Artnet auctions	\$5,000-\$7,000	\$8,400.00	30.5 in.	22.5 in.	Archival watercolor pigment print	32 of 50
61	11/11/2017	Chuck Close	Phil from rubber stamp portfolio	1976	Rago Arts and auction center	\$1,000-\$1,500	\$1,375.00	8 in.	8 in.	rubber stamp print	312 of 1,000
62	11/1/2017	Chuck Close	Phil	1976	Doyle New York	\$700-\$1,000	\$1,250.00	8 in.	8 in.	rubber stamp	21 of 1,000
63	10/25/2017	Chuck Close	Cindy	2006	Christie's NY Prints and Multiples	\$20,000-\$30,000	\$20,000.00	103 in.	79 in.	jacquard tapestry multiple	3 of 6
64	10/25/2017	Chuck Close	Lucas Paper/Pulp	2006	Christie's NY Prints and Multiples	\$10,000-\$15,000	\$21,250.00	45.5 in.	38.3 in.	Stenciled handmade paper print in colors	37 of 50
65	10/24/2017	Chuck Close	Self portrait	2002	Bonhams Los Angeles	\$15,000-\$20,000	\$15,000.00	22.1 in.	17.9 in.	Woodcut in colors	60 of 60
66	10/23/2017	Chuck Close	Self portrait	2001	Sotheby's NY	\$60,000-\$80,000	\$50,000.00	55.9 in.	40.2 in.	Paper pressed handmade paper consisting of 11 various grays	28 of 35
67	10/23/2017	Chuck Close	Keith IV	1982	Sotheby's NY	\$5,000-\$7,000	\$15,000.00	24.6 in.	19.3 in.	paper pulp in tones of gray	20 of 20
68	10/17/2017	Chuck Close	Self portrait	2007	Phillips NY: Editions and works on paper	\$50,000-\$70,000	Bought in	68 in.	52.4 in.	Screenprint in colors	34 of 80
69	9/28/2017	Chuck Close	S.P. II	1997	Leslie Hindman Auctioneers	\$2,000-\$4,000	\$2,125.00	24 in.	18 in.	Linocut	
70	9/20/2017	Chuck Close	Self Portrait #1	1999	Sotheby's London Print and Multiples	\$4,069-\$5,425	\$5,425.00	20.1 in.	15.6 in.	Relief print	1 of 50
71	9/20/2017	Chuck Close	Keith IV	1975	Sotheby's London Print and Multiples	\$4,069-\$5,425	bought in	19.4 in.	16.1 in.	Lithograph	11 of 15
72	9/20/2017	Chuck Close	Lucas	2006	Sotheby's London Print and Multiples	\$10,851-\$16,277	bought in	45.7 in.	38.7 in.	Paper	25 of 50
73	9/20/2017	Chuck Close	Self portrait	2000	Sotheby's London Print and Multiples	\$40,694-\$67,824	bought in	58.4 in.	48 in.	Screenprint	76 of 80
74	7/20/2017	Chuck Close	Self portrait	2012	Artnet auctions	\$6,000-\$8,000	\$8,400.00	30.5 in.	22.5 in.	Archival watercolor pigment print	33 of 50

75	7/20/2017	Chuck Close	Alex	1991	Artnet auctions	\$10,000-\$15,000	\$14,400.00	23 in.	19 in.	woodcut in colors	68 of 75
76	6/30/2017	Chuck Close	Sunflower	2011	Van Ham Kunstauktionen	\$1,597-\$1,939	\$1,369.00	20.5 in.	15.6 in.	Archival pigment print	Edition of 60
77	6/30/2017	Chuck Close	Kate	2013	Van Ham Kunstauktionen	\$19,399-\$21,682	\$34,235.00	68.5 in.	51.7 in.	Watercolor pigment print	edition of 10
78	6/21/2017	Chuck Close	Susan	1988	Im Kinsky	\$3,899-\$7,799	\$4,456.00	38.2 in.	30.3 in.	Handmade, color paper	
79	6/4/2017	Chuck Close	Self Portrait (yellow raincoat)	2013	Santa Monica Auctions	\$8,000-\$10,000	\$7,680.00	22.8 in.	19 in.	Watercolor pigment print	Edition of 70
80	6/21/2017	Chuck Close	Alex	1991	Class Auction Gallery	\$7,000-\$10,000	\$6,000.00	23.2 in.	19.5 in.	Woodcut in colors	51 of 75
81	5/18/2017	Chuck Close	Study for Linda	1976	Christie's NY Post War and Contemporary Art Afternoon Sale	\$15,000-\$20,000	\$37,500.00	23 in.	19.3 in.	Color ink, masking tape and acetate overlay on dye	
82	5/11/2017	Chuck Close	Self Portrait	1996	Swann Galleries	\$2,500-\$3,500	\$2,375.00	6 in.	4.3 in.	Photo engraving	
83	5/11/2017	Chuck Close	Phil	1995	Swann Galleries	\$3,000-\$5,000	\$8,125.00	18.5 in.	14.9 in.	Spitbite and aquatint with soft ground etching	
84	5/11/2017	Chuck Close	Susan	1988	Swann Galleries	\$4,000-\$6,000	\$8,750.00	38 in.	31.2 in.	Color handmade paper	
85	5/10/2017	Chuck Close	Self Portrait	2009	Deutscher and Hackett	\$18,458-\$25,841	Bought in	28 in.	23 in.	Woodcut	
86	5/6/2017	Chuck Close	Phil	1976	Rago Arts and auction center	\$1,000-\$1,500	\$1,250.00	8 in.	8 in.	rubber stamp print	Edition 910 of 1,000
87	5/1/2017	Chuck Close	Phil Spit Bite	1995	Rago Arts and auction center	\$2,000-\$3,000	\$5,312.00	8 in.	8 in.	Color etching and aquatint	III/X AP
88	4/26/2017	Chuck Close	John	1992	Bonhams Los Angeles	\$5,000-\$7,000	\$6,250.00	28 in.	21.9 in.	Polaroid	Unique
89	4/20/2017	Chuck Close	Lucas Paper	2006	Christie's NY: Prints	\$10,000-\$15,000	\$21,250.00	48 in.	40 in.	Stenciled handmade paper in print colors	26 of 50
90	4/20/2017	Chuck Close	John	1998	Christie's NY: Prints	\$10,000-\$15,000	\$20,000.00	57.5 in.	47.5 in.	Screenprint in colors	48 of 80
91	4/20/2017	Chuck Close	Self Portrait	2007	Christie's NY: Prints	\$50,000-\$70,000	\$75,000.00	67.6 in.	52.3 in.	Screenprint in colors	66 of 80
92	4/11/2017	Chuck Close	Renee	2012	Artnet auctions	\$4,000-\$6,000	\$4,200.00	35.8 in.	26 in.	Digital pigment print	Edition of 25
93	4/11/2017	Chuck Close	Self Portrait	2000	Artnet auctions	\$3,000-\$5,000	\$3,600.00	15 in.	11 in.	Digital inkjet print	
94	4/11/2017	Chuck Close	Untitled (Kate #15)	2011	Artnet auctions	\$20,000-\$25,000	\$21,600.00	26 in.	19 in.	Archival pigment print on watercolor paper	5 of 10

95	4/11/2017	Chuck Close	Untitled (Self Portrait)	2007	Artnet auctions	\$10,000-\$12,000	\$12,000.00	56 in.	44 in.	Digital print on Epson Hot Press Bright White Paper	Edition of 7
96	4/5/2017	Chuck Close	Self Portrait	1999	Sotheby's NY Photographs	\$15,000-\$25,000	Bought in	5.5 in.	4.3 in.	Daguerreotype, half plate	
97	4/5/2017	Chuck Close	Untitled (XL Torso)	2000	Sotheby's NY Photographs	\$15,000-\$25,000	Bought in	8.5 in.	6.5 in.	Whole plate Daguerreotypes	
98	3/1/2017	Chuck Close	Self Portrait	2000	Christie's NY	\$6,000-\$8,000	\$5,750.00	11.9 in.	10 in.	etching in colors	Edition of 60
99	3/1/2017	Chuck Close	James	2004	Christie's NY	\$7,000-\$10,000	\$21,250.00	62 in.	48 in.	Screenprint in colors	54 of 80
100	3/1/2017	Chuck Close	Self Portrait	2001	Christie's NY	\$3,000-\$5,000	\$3,250.00	11.3 in.	9.1 in.	Etching in colors	AP IV/XV
101	2/20/2017	Chuck Close	Kate Moss	2008	Ressler Kunst Auktionen	\$31,857.00	Bought in	25 in.	19 in.	pigment print	6 of 15
102	2/20/2017	Chuck Close	Kate Moss	2011	Ressler Kunst Auktionen	\$19,114.00	Bought in	25.2 in.	19.1 in.	pigment print	5 of 10
103	2/19/2017	Chuck Close	Leslie	1986	Clars Auction Gallery	\$4,00-\$6,000	\$5,227.00	24.8 in.	21.5 in.	Woodblock in colors	150 of 150
104	2/16/2017	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,279.00	bought in	20.5 in.	15.6 in.	pigment print	52 of 60
105	2/8/2017	Chuck Close	Untitled (Kate #16)	2003	Artnet auctions	\$12,000-\$15,000	\$17,422.00	14 in.	10 in.	Archival pigment print	16 of 25
106	1/18/2017	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$2,136.00	bought in	20.5 in.	15.6 in.	Archival pigment print	57 of 60
107	1/18/2017	Chuck Close	Kate	2013	Auctionata Paddle 8 AG	\$32,041.00	Bought in	68.5 in.	51.7 in.	Watercolor pigment print on wove paper	2 of 10
108	12/29/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$2,307.00	bought in	20.5 in.	15.6 in.	pigment print	52 of 60
109	12/15/2016	Chuck Close	Self Portrait	2009	Artnet auctions	\$18,000-\$22,000	\$21,600.00	28 in.	23 in.	Woodcut in colors	36 of 70
110	12/14/2016	Chuck Close	Marta	1986	Leslie Hindman Auctioneers	\$3,000-\$5,000	\$5,000.00	46 in.	36.6 in.	photogravure on chine-colle	40 of 45
111	12/14/2016	Chuck Close	John II	1991	Leslie Hindman Auctioneers	\$3,000-\$5,000	Bought in	30 in.	23 in.	Direct gravure	27 of 40
112	12/8/2016	Chuck Close	Self Portrait #2	1997	Heritage Auctions Texas	\$2,000-\$4,000	\$3,000.00	11.6 in.	9 in.	Linocut on wove paper	TP (edition of 70)
113	12/5/2016	Chuck Close	Merce Cunningham	2004	Auctionata Paddle 8 AG	\$2,680-\$3,752	Bought in	23.3 in.	26 in.	pigment print in colors	edition of 40

113	12/5/2016	Chuck Close	Merce Cunningham	2004	Auctionata Paddle 8 AG	\$2,680-\$3,752	Bought In	23.3 in.	26 in.	pigment print in colors	edition of 40
114	12/1/2016	Chuck Close	Self Portrait	1999	Auctionata Paddle 8 AG	\$4,252-\$5,315	\$3,189.00	39.4 in.	29.7 in.	Relief print	26 of 99
115	12/1/2016	Chuck Close	Kate	2013	Auctionata Paddle 8 AG	\$55,283-\$69,104	Bought In	68.5 in.	51.7 in.	Watercolor pigment print in wove paper	2 of 10
116	11/22/2016	Chuck Close	Kate	2014	Dototheum	\$106,157-\$159,235	Bought In	101 in.	71.5 in.	Colored pigment print	Unique
117	11/16/2016	Chuck Close	Self Portrait	1980	Christie's NY	\$90,000-\$150,000	\$211,500.00	15.9 in.	11.4 in.	Stamp-pad ink on paper	
118	11/15/2016	Chuck Close	Figure in Doorway	1964	Swann Galleries	\$1,000-\$1,500	Bought In	10.9 in.	8.4 in.	Etching	5 of 50
119	11/15/2016	Chuck Close	Self Portrait	1996	Swann Galleries	\$3,000-\$5,000	Bought In	6 in.	4.3 in.	photo engraving on silk tissue	87 of 200
120	10/28/2016	Chuck Close	Self Portrait	2000	Sotheby's NY Prints and Multiples	\$5,000-\$7,000	Bought In	9.8 in.	8.1 in.	etching printed in colors	27 of 60
121	10/28/2016	Chuck Close	Self Portrait	1988	Sotheby's NY Prints and Multiples	\$5,000-\$7,000	\$6,250.00	13.5 in.	9.8 in.	Spit bite etching	11 of 50
122	10/28/2016	Chuck Close	Phil	1982	Sotheby's NY Prints and Multiples	\$35,000-\$45,000	Bought In	67.4 in.	52.4 in.	Handmade paper pulp in tones of grey	PP ed. 2
123	10/27/2018	Chuck Close	Self Portrait	2007	Sotheby's NY Prints and Multiples	\$100,000-\$150,000	\$112,500.00	103 in.	79 in.	Tapestry	1 of 10
124	10/27/2018	Chuck Close	Robert	1982	Artnet auctions	\$5,000-\$7,000	\$9,600.00	35 in.	26.8 in.	Prints and multiples	PP
125	10/26/2016	Chuck Close	Self Portrait	1999	Phillips NY: Evening and Day Auction	\$5,000-\$7,000	\$8,750.00	20 in.	15.2 in.	Relief painting with embossment	14 of 50
126	10/26/2016	Chuck Close	Phil	1990-1991	Phillips NY: Evening and Day Auction	\$2,000-\$3,000	\$2,000.00	51.5 in.	38.5 in.	Silk tapestry	21 of 75
127	10/25/2016	Chuck Close	John	1992	Bonhams New York	\$7,000-\$10,000	Bought In	28 in.	21.9 in.	Polaroid	unique
128		Chuck Close	Phil	1976	Doyle New York	\$700-\$1,000	\$1,062.00	8 in.	8 in.	Rubber Stamp	76 of 1,000
129	10/6/2016	Chuck Close	Kate Moss	2008	Phillips NY: Photographs evening & day sessions	\$40,000-\$60,000	\$47,500.00	25 in.	19.9 in.	Gelatin silver diptych	Edition of 15
130	9/29/2016	Chuck Close	John	1992	Wright	\$10,000-\$15,000	Bought In	26 in.	21 in.	Polaroid Polacolor print	Unique
131	9/28/2016	Chuck Close	Self Portrait (yellow raincoat)	2013	Christie's NY	\$50,000-\$70,000	Bought In	75 in.	60 in.	Watercolor pigment print	6 of 10
132	9/20/2016	Chuck Close	Cindy, Ellen, Kiki, Laurie, Lorna	2000	Phillips NY: New Now	\$30,000-\$50,000	\$37,500.00	12.5 in.	10.5 in.	Daguerreotype set of 5	
133	7/11/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,656.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	52 of 60
134	6/7/2016	Chuck Close	Obama II	2012	Bonhams New York	\$20,000-\$30,000	Bought In	47.5 in.	39 in.	Archival watercolor pigment print	4 of 40
135	6/7/2017	Chuck Close	Self Portrait	2012	Bonhams New York	\$20,000-\$30,000	\$27,500.00	59.5 in.	50 in.		65 of 80
136	6/7/2016	Chuck Close	John	1992	Bonhams New York	\$15,000-\$20,000	Bought In	28 in.	21.9 in.	Polaroid Polacolor print	
137	6/7/2016	Chuck Close	Lyle	2003	Bonhams New York	\$12,000-\$18,000	\$7,500.00	58.3 in.	47.8 in.	screenprint	40 of 80
138	5/24/2016	Chuck Close	Alex Katz	1996	Heritage Auctions Texas	\$1,854.00	\$3,125.00	41.2 in.	32.2 in.	Digital pigment print on arches aquarelle cold press paper	
139	5/24/2016	Chuck Close	Dalai Lama	2005	Heritage Auctions Texas	\$4,000-\$6,000	Bought In	39.8 in.	33 in.	Digital pigment print	17 of 30
140	5/24/2016	Chuck Close	Renee Cox	2012	Heritage Auctions Texas	\$4,000-\$6,000	Bought In	29.6 in.	22 in.	digital pigment print	9 of 25
141	5/24/2016	Chuck Close	Self Portrait #2	1997	Heritage Auctions Texas	\$4,000-\$6,000	Bought In	11.6 in.	9 in.	Linocut on wove paper	TP
142	5/24/2016	Chuck Close	Self Portrait	2000	Heritage Auctions Texas	\$50,000-\$70,000	Bought In	58.3 in.	48 in.	Screenprint in colors	57 of 80
143	5/24/2016	Chuck Close	Emma	2002	Heritage Auctions Texas	\$40,000-\$60,000	Bought In	36 in.	29.8 in.	color hand printed woodcut	27 of 55
144	5/24/2016	Chuck Close	Self Portrait	2000	Leslie Hindman Auctioneers	\$80,000-\$120,000	\$75,000.00	58.3 in.	48 in.	color silkscreen	68 of 80
145	5/19/2016	Chuck Close	Kate	2013	Auctionata Paddle 8 AG	\$38,129.00	Bought In	68.5 in.	51.7 in.	Watercolor pigment print in wove paper	2 of 10
146	5/12/2016	Chuck Close	Figure in Doorway	1964	Swann Galleries	\$1,000-\$1,500	\$1,820.00	10.9 in.	8.4 in.	Etching	39 of 50
147	5/11/2016	Chuck Close	Self Portrait	1976	Christie's NY: Post War & Contemporary Art	\$180,000-\$220,000	\$173,000.00	30 in.	22.5 in.	ink and graphite on paper	
148	5/10/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,707.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	52 of 60
149	5/1/2016	Chuck Close	Georgia	1985	Freeman's	\$3,000-\$5,000	\$4,688.00	22.8 in.	17.5 in.	Etching on BFK Rives	TP
150	5/1/2016	Chuck Close	Self Portrait	1988	Freeman's	\$3,000-\$5,000	\$4,688.00	13.5 in.	9.5 in.	Etching and aquatint	TP



151	4/29/2016	Chuck Close	Leslie	1986	Artnet auctions	\$5,000-\$7,000	\$6,000.00	24 in.	21 in.	Print and multiples	19 of 20
152	4/27/2016	Chuck Close	Alex	1992	Christie's NY: Prints and Multiples	\$8,000-\$12,000	\$8,125.00	23.3 in.	19.5 in.	Woodcut in colors	21 of 75
153	4/27/2016	Chuck Close	Self Portrait	1995	Christie's NY: Prints and Multiples	\$50,000-\$70,000	Bought In	56.5 in.	48 in.	Screenprint	43 of 50
154	4/25/2016	Chuck Close	Self Portrait	1982	Phillips NY: Evening and Day Auction	\$6,000-\$8,000	\$6,875.00	29.8 in.	21.5 in.	Handmade pressed paper pulp in greys	1 of 10
155	4/25/2016	Chuck Close	Merce Cunningham	2004	Phillips NY: Evening and Day Auction	\$2,000-\$3,000	\$2,250.00	31.5 in.	25.5 in.	Archival pigment print in colors	20 of 40
156	4/21/2016	Chuck Close	Self Portrait	1997	Sotheby's NY Prints and Multiples	\$3,000-\$4,000	\$2,500.00	11.7 in.	8.9 in.	linoleum	68 of 70
157	4/20/2016	Chuck Close	Keith I-V	1981	Sotheby's NY Prints and Multiples	\$25,000-\$35,000	Bought In	24.6 in.	18.9 in.	Handmade paper pulp in 24 tones of grey	AP II edition of 20
158	4/20/2016	Chuck Close	Self Portrait	1995	Sotheby's NY Prints and Multiples	\$50,000-\$70,000	\$75,000.00	56.9 in.	47.8 in.	Screenprint	Edition of 50
159	4/17/2016	Chuck Close	Phil	2002	Sotheby's NY	\$15,000-\$20,000	Bought In	26.6 in.	21.9 in.	Reliefs with embossing	36 of 40
160	4/17/2016	Chuck Close	Jasper Johns	1997	Heritage Auctions New York	\$4,000-\$6,000	Bought In	48.3 in.	39.9 in.	Digital pigment print	Edition of 7
161	4/13/2016	Chuck Close	Self Portrait Close Up	1983	Doyle New York	\$800-\$1,200	\$1,375.00	9 in.	13 in.	Gelatin silver print	
162	3/29/2016	Chuck Close	Phil	1991	Auctionata Inc.	\$1,700-\$2,210	\$2,750.00	51.5 in.	39.5 in.	Silk tapestry	14 of 75
163	3/24/2016	Chuck Close	Clinton	1996	Great Dane Auctions	\$3,750-\$5,000	Bought In	23.8 in.	19.5 in.	Digital iris print	Edition of 70
164	3/24/2016	Chuck Close	Untitled	Unknown	Great Dane Auctions	\$1,200-\$1,450	Bought In	15 in.	24 in.	Dagueurreotype	Edition of 100
165	3/24/2016	Chuck Close	Clinton	1996	Great Dane Auctions	\$5,000-\$6,500	Bought In	23.8 in.	19.5 in.	Digital iris print	Edition of 75
166	3/24/2016	Chuck Close	Self Portrait	1993	Great Dane Auctions	\$4,500-\$6,000	Bought In	49 in.	37 in.	Tapestry silk	Edition of 150
167	3/14/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,665.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	52 of 60
168	3/9/2016	Chuck Close	Phil	1991	Artnet auctions	\$4,000-\$6,000	\$6,720.00	128.3 in.	95.3 in.	Prints and multiples	41 of 50
169	3/4/2016	Chuck Close	Doctors of the World	2001	Auctionata Paddle 8 AG	\$605.00	\$757.00	22 in.	29.3 in.	Digital ink jet print on photo paper	15 of 100
170	3/1/2016	Chuck Close	Merce Cunningham	2004	Christie's NY	\$2,000-\$3,000	Bought In	32 in.	25.8 in.	Archival pigment print in colors	4 of 40
171	3/1/2016	Chuck Close	Self Portrait	1988	Christie's NY	\$3,000-\$5,000	\$6,250.00	13.5 in.	9.8 in.	Etching	30 of 55
172	2/29/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,629.00	Bought In	20.5 in.	15.6 in.	pigment print	57 of 60
173	1/26/2016	Chuck Close	Kate	2013	Auctionata Paddle 8 AG	\$30,362-\$39,470	Bought In	68.5 in.	51.7 in.	Watercolor pigment print on wove paper	2 of 10
174	1/26/2016	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,626.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	52 of 60
175	1/21/2016	Chuck Close	Self Portrait	2012	Phillips London	\$21,294-\$28,392	\$26,618.00	59.5 in.	50 in.	Screenprint in colors on wove paper	21 of 80
176	1/21/2016	Chuck Close	Self Portrait	1993	Great Dane Auctions	\$4,500-\$6,000	Bought In	124.5 in.	94 in.	Silk tapestry	Edition of 150
177	1/21/2016	Chuck Close	Clinton	1996	Great Dane Auctions	\$3,750-\$5,000	Bought In	60.3 in.	49.5 in.	Digital iris print	Edition of 75
178	1/21/2016	Chuck Close	Doctors of the World		Great Dane Auctions	\$1,200-\$1,450	Bought In	38.1 in.	61 in.	Dagueurreotype	Edition of 100
179	1/21/2016	Chuck Close	Clinton	1996	Great Dane Auctions	\$5,000-\$6,500	Bought In	60.3 in.	49.5 in.	Digital iris print	Edition of 75
180	1/21/2016	Chuck Close	Leslie	1986-1990	Great Dane Auctions	\$8,000-\$10,000	\$6,500.00	62.9 in.	54.3 in.	Woodblock	Edition of 150
181	12/11/2015	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,430.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	57 of 60
182	12/10/2015	Chuck Close	Self Portrait	2012	Fauve Paris	\$2,189-\$3,284	\$3,240.00	29.9 in.	22 in.	pigment print	40 of 50
183	12/9/2015	Chuck Close	Self Portrait	1999	Phillips London	\$10,617-\$13,650	\$8,531.00	88 in.	68 in.	4 digital inkjet prints	2 of 12
184	12/8/2015	Chuck Close	Phil	1976	Artnet auctions	\$1,500- \$2,500	\$1,800.00	8 in.	8 in.	Prints and multiples	
185	12/7/2015	Chuck Close	Kate	2013	Auctionata Paddle 8 AG	\$36,856-\$47,913	Bought In	68.5 in.	51.7 in.	Watercolor pigment print on wove paper	2 of 10
186	12/4/2015	Chuck Close	Sunflower	2011	Auctionata Paddle 8 AG	\$1,632.00	Bought In	20.5 in.	15.6 in.	Archival pigment print	57 of 60
187	11/24/2015	Chuck Close	Robert	1982	Sotheby's NY Prints and Multiples	\$5,000-\$7,000	Bought In	16.5 in.	12.9 in.	paper pulp in tones of grey	15 of 20
188	11/24/2015	Chuck Close	Phil I	1982	Sotheby's NY Prints and Multiples	\$30,000-\$50,000	\$35,000.00	51.6 in.	41.7 in.	Paper	12 of 15
189	11/24/2015	Chuck Close	Phil	2007	Sotheby's NY Prints and Multiples	\$4,000-\$6,000	Bought In	10 in.	10 in.	Lithograph	Edition of 100
190	11/19/2015	Chuck Close	Doctors of the World		Great Dane Auctions	\$1,200-\$1,450	Bought In	15 in.	24 in.	Dagueurreotype	Edition of 100
191	11/19/2015	Chuck Close	Leslie	1986	Great Dane Auctions	\$8,000-\$10,000	Bought In	24.8 in.	21.4 in.	Woodblock	Edition of 150
192	11/19/2015	Chuck Close	Self Portrait	1993	Great Dane Auctions	\$4,500-\$6,000	Bought In	49 in.	37 in.	Tapestry	Edition of 151
193	11/14/2015	Chuck Close	Mark Diptych II	1984	Heritage Auctions Texas	\$40,000-\$60,000	\$37,500.00	84.5 in.	40.5 in.	Polaroid Polacolor prints flushed	
194	11/12/2015	Chuck Close	Self Portrait	2012	Swann Galleries	\$40,000-\$60,000	Bought In	59.6 in.	50 in.	Screenprint	Edition of 80
195	11/9/2016	Chuck Close	Self Portrait	2007	Christie's NY	\$2,500,000-\$3,500,000	\$2,405,000.00	72 in.	60 in.	Oil on linen	
196	11/9/2015	Chuck Close	Leslie	2007	Christie's NY	2,000,000-3,000,000	Bought In	72 in.	60 in.	Oil on linen	
197	11/5/2015	Chuck Close	Phil	1976	Rago Arts and auction center	\$800-\$1,000	\$1,750.00	8 in.	8 in.	Rubber stamp	666 of 1,000
198	10/28/2015	Chuck Close	William Dafoe	1997	Cornette de Saint- Cyr	\$7,747-\$9,961	Bought In	54.3 in.	43.7 in.	Digital print	2 of 7
199	10/28/2015	Chuck Close	Alex	1991	Christie's NY Prints and Multiples	\$7,000-\$10,000	\$8,750.00	23.3 in.	19.4 in.	Woodcut in colors	17 of 75
200	10/28/2015	Chuck Close	Keith IV	1975	Christie's NY Prints and Multiples	\$4,000-\$6,000	\$5,000.00	19.5 in.	16.1 in.	Lithograph on arches paper	14 of 15
201	10/27/2015	Chuck Close	Lucas	1988	Doyle New York	\$2,000-\$3,000	\$1,875.00	14.4 in.	12.3 in.	Linocut	27 of 50
202	10/27/2015	Chuck Close	Robert I	1982	Doyle New York	\$5,000-\$7,000	Bought In	16.8 in.	13 in.	Paper pulp multiple	2 of 20
203	10/26/2015	Chuck Close	Self Portrait	2007	Phillips: Evening & Day Editions and works on paper	\$5,000-\$7,000	Bought In	30 in.	24 in.	Lithograph and screen print in colors	35 of 118
204	10/20/2015	Chuck Close	Doctors of the World	2001	Bonhams San Francisco	\$1,500-\$2000	Bought In	14.8 in.	24.2 in.	Two digital pigment prints	77 of 100
205	10/8/2015	Chuck Close	William Wegman	1980	Phillips NY Innovators of Photography	\$7,000-\$9,000	\$8,750.00	27 in.	21.6 in.	Polaroid Print	
206	10/6/2015	Chuck Close	Kate Moss	2005	Christie's NY Photographs	\$15,000-\$25,000	\$18,750.00	11.8 in.	8.9 in.	Gelatin silver print	6 of 25
207	10/6/2015	Chuck Close	Merce Cunningham	2004	Christie's NY Photographs	\$15,000-\$25,000	Bought In	47.8 in.	40.2 in.	Archival pigment print	6 of 7
208	10/6/2015	Chuck Close	Robert Rauschenberg	1996	Christie's NY Photographs	\$15,000-\$25,000	Bought In	48.6 in.	40.2 in.	pigment print	7 of 7
209	9/18/2015	Chuck Close	Al Gore	2000	gallart.com Modern Contemporary Auction	\$3,000-\$4,000	Bought In	23.5 in.	19.3 in.	Digital archival inkjet print	14 of 100
210	9/10/2015	Chuck Close	Self Portrait	1995	Artnet auctions	\$70,000-\$90,000	\$81,000.00	64.5 in.	54 in.	Prints and multiples, screenprint	
211	8/31/2015	Chuck Close	Clinton	1996	Artnet auctions	\$2,000-\$3,000	\$2,520.00	30 in.	23.2 in.	Photographs	
212	7/22/2015	Chuck Close	John	1992	Sotheby's NY	\$15,000-\$25,000	Bought In	25.5 in.	20.7 in.	Polaroid Polacolor print	unique
213	7/22/2015	Chuck Close	Self Portrait	2007	Sotheby's NY	\$5,000-\$7,000	\$5,625.00	30 in.	23.2 in.	screenprint and lithograph printed in colors	

214	7/2/2015	Chuck Close	Robert		1982	Deweatts & Bloomsbury Auctions London	\$10,928-\$14,051	\$9,679.00	3.3 in.	2.6 in.	paper pulp	19 of 25
215	7/1/2015	Chuck Close	Kate Moss		2011	Sotheby's Paris	\$11,085-\$16,627	\$13,856.00	16.5 in.	12.4 in.	pigment print	9 of 30
216	6/13/2015	Chuck Close	Kate		2013	Ketterer Kunst GmbH & Co KG	\$67,582-\$90,110	\$84,478.00	78 in.	60 in.	pigment print	
217	6/6/2015	Chuck Close	Self Portrait		2007	Stair Galleries	\$3,000-\$6,000	\$45,000.00	38 in.	30 in.	Screenprint in color on wove paper	AP/XI/XVIII
218	6/6/2015	Chuck Close	Untitled		1999	Stair Galleries	\$1,000-\$3,000	\$2,100.00	30 in.	22 in.	Digital pigment print	33 of 100
219	5/30/2015	Chuck Close	Portrait of Jasper Johns		1997	Heritage Auctions Texas	\$5,000-\$7,000	Bought In	48.3 in.	39.9 in.	Digital pigment print	
220	5/22/2015	Chuck Close	Kate Moss		2003	Christie's London	\$12,387- \$18,581	\$16,452.00	13.9 in.	10.5 in.	Archival pigment print	10 of 15
221	5/21/2015	Chuck Close	Self Portrait		2007	Leslie Hindman Auctioneers	\$5,000-\$7,000	\$6,250.00	29.5 in.	23.3 in.	Lithograph	17 of 118
222	5/21/2015	Chuck Close	Leslie		1986	Leslie Hindman Auctioneers	\$4,000-\$6,000	\$4,250.00	24.8 in.	21.4 in.	Color woodblock	131 of 150
223	5/17/2015	Chuck Close	Robert		1998	Los Angeles Modern Auctions	\$2,000-\$3,000	\$2,500.00	20.6 in.	17 in.	photogravure on Lana Gravure	4 of 48
224	5/6/2015	Chuck Close	Janet		2007	Gray Auctioneers & Appraisers	\$5,000-\$7,000	\$7,800.00	47 in.	38.3 in.	Stencil print	35 of 35
225	5/5/2015	Chuck Close	Sunflower		1989	Tajan	\$2,235-\$3,352	Bought In	24.1 in.	20.7 in.	Duratrans print	57 of 60
226	5/2/2015	Chuck Close	Self Portrait		2007	Sotheby's NY	\$5,000-\$7,000	\$5,625.00	30 in.	23.2 in.	Lithograph and screen print in colors	79 of 118
227	5/2/2015	Chuck Close	Lucas Samaras		1996	Sotheby's NY: Prints & Multiples	\$5,000-\$7,000	\$4,000.00	40 in.	30.8 in.	Digital print	9 of 10
228	5/2/2015	Chuck Close	James		2004	Sotheby's NY: Prints & Multiples	\$12,000-\$18,000	\$8,750.00	62.2 in.	48.2 in.	Screenprint in colors	PP IV/V
229	5/2/2015	Chuck Close	Susan		1988	Sotheby's NY: Prints & Multiples	\$3,000-\$5,000	\$6,000.00	38 in.	31.3 in.	handmade paper in colors	PP
230	4/28/2015	Chuck Close	Clinton Diptych		1996	Doyle New York	\$2,500-\$3,500	\$3,750.00	23.8 in.	19.5 in.	Digital iris prints	21 of 75
231	4/24/2015	Chuck Close	Georgia		1984	Christie's NY: Prints and Multiples	\$40,000-\$60,000	\$40,000.00	47.8 in.	37 in.	Paper pulp in grey tones	5 of 35
232	4/21/2015	Chuck Close	Lyle		2003	Phillips NY: Editions	\$15,000-\$25,000	Bought In	58.3 in.	47.8 in.	Screenprint	40 of 80
233	4/21/2015	Chuck Close	Phil		1991	Phillips NY: Editions	\$2,000-\$3,000	\$3,250.00	45 in.	33 in.	Silk tapestry	Edition of 50
234	4/21/2015	Chuck Close	Clinton Diptych		1996	Phillips NY: Editions	\$4,000-\$6,000	\$3,750.00	23.8 in.	19.5 in.	Digital iris prints	21 of 75
235	4/21/2015	Chuck Close	Self Portrait		2000	Phillips NY: Editions	\$60,000-\$80,000	\$68,750.00	58.3 in.	48 in.	Screenprint	33 of 80
236	4/21/2015	Chuck Close	Robert		1982	Phillips NY: Editions	\$5,000-\$7,000	\$5,625.00	25.3 in.	19.5 in.	Handmade pressed paper pulp in greys	13 of 25
237	4/20/2015	Chuck Close	Phil		1982	Sotheby's NY	\$45,000-\$65,000	Bought In	67.4 in.	52.4 in.	paper pulp	PP II aside from edition of 20
238	3/31/2015	Chuck Close	Kate Moss		2005	Christie's NY Photographs	\$15,000-\$25,000	\$18,750.00	12 in.	8.9 in.	Gelatin silver print	9 of 25
239	3/23/2015	Chuck Close	Self Portrait		2012	Cornette de Saint- Cyr	\$2,730-\$3,276	\$3,095.00	24.4 in.	19.3 in.	pigment print	41 of 50
240	3/10/2015	Chuck Close	Kate		2007	Sotheby's London: Bear Wittness	\$60,331-\$90,497	Bought In	102.4 in.	78.1 in.	jacquard tapestry	7 of 10
241	3/10/2015	Chuck Close	Roy II		1996	Sotheby's London: Bear Wittness	\$12,066-\$18,099	Bought In	88.2 in.	68.1 in.	Digital interjet print	2 of 3
242	2/26/2015	Chuck Close	Doctors of the World		2001	Auctionata Inc.	\$800.00	\$840.00	14.8 in.	10.8 in.	Digital print	1 of 100
243	2/21/2015	Chuck Close	Self portrait/lincoln center		2007	Auctionata Inc.	\$9,600-\$12,000	\$8,400.00	29.9 in.	24 in.	Color screenprint	20 of 118
244	1/29/2015	Chuck Close	Kara		2012	Artnet auctions	\$25,000-\$30,000	\$29,400.00	23.8 in.	18.8 in.	Prints and multiples	Edition of 40
245	1/24/2015	Chuck Close	Untitled (Phil)		2007	SBI Art Auction Co.	\$2,547.00	\$3,515.00	10 in.	10 in.	Screenprint	Edition of 100
246	1/22/2015	Chuck Close	Doctors of the World		2001	RoGallery.com	\$1,800-\$2,000	Bought In	38.1 in.	61 in.	Dagueureotype	
247	12/11/2014	Chuck Close	Photograph of the artist's big Self Portrait		1980	Swann Galleries	\$1,400-\$1,800	\$1,250.00	9.5 in.	7.4 in.	Silver print	
248	12/11/2014	Chuck Close	Signed Postcard of Linda		1992	Artnet auctions	\$700-\$900	\$840.00	7.8 in.	6 in.	Prints and multiples	
249	12/6/2014	Chuck Close	Self portrait/lincoln center		2007	Stair Galleries	\$3,000-\$6,000	\$4,250.00	38 in.	30.8 in.	Color screenprint	Edition of 118
250	11/25/2014	Chuck Close	Clinton		1996	Doyle NY: Photographs	\$5,000-\$7,000	Bought In	23.8 in.	18.8 in.	Iris Print	Edition of 75
251	11/18/2014	Chuck Close	Phil			Doyle + Design	\$800-\$1,200	\$875.00	8 in.	8 in.	Lithograph	
252	11/16/2014	Chuck Close	Phil		2007	Auctionata Inc.	\$6,400-\$8,000	\$3,000.00	10 in.	10 in.	Screenprint	2 of 100
253	11/16/2014	Chuck Close	Leslie	1986-1990		Auctionata Inc.	\$5,200-\$6,500	\$4,000.00	23.6 in.	21.3 in.	Color woodcut	134 of 150
254	11/15/2014	Chuck Close	Phil		1978	Rago Arts and Auction Center	\$1,000-\$1,500	\$1,500.00	8 in.	8 in.	Rubber	Edition of 1000
255	11/14/2014	Chuck Close	Sunflower		1989	Tajan	\$3,748-\$4,997	Bought In	24.1 in.	20.7 in.	Photograph	42 of 50
256	11/14/2014	Chuck Close	Self Portrait		2000	Phillips NY	\$7,000-\$9,000	\$10,000.00	18.3 in.	15.2 in.	Color soft ground etching	9 of 60
257	11/12/2014	Chuck Close	Dalai Lama		2005	Artnet auctions	\$5,000-\$7,000	\$4,920.00	49 in.	41.5 in.	Prints and multiples	Edition of 30
258	11/12/2014	Chuck Close	Self Portrait		1988	Bukowskis Stockholm	\$4,044-\$4,718	\$4,954.00	9.6 in.	9.7 in.	Etching	23 of 50
259	11/12/2014	Chuck Close	Self Portrait		1992	Swann Galleries	\$3,000-\$5,000	\$3,750.00	6.9 in.	4.5 in.	Aquatint	16 of 70
260	11/12/2014	Chuck Close	Self Portrait		2007	Swann Galleries	\$6,000-\$9,000	\$6,250.00	30 in.	23.2 in.	Color lithograph and screen print	PP II/IV
261	11/12/2014	Chuck Close	Keith IV		1975	Swann Galleries	\$5,000-\$8,000	\$6,000.00	19.5 in.	16.1 in.	Lithograph	15 of 15
262	11/8/2014	Chuck Close	Untitled (Clinton)		1996	Heritage Auctions New York	\$4,000-\$6,000	Bought In	23.8 in.	19.6 in.	Digital iris print	72 of 75
263	11/8/2014	Chuck Close	Untitled (Clinton)		1996	Heritage Auctions New York	\$4,000-\$6,000	Bought In	23.5 in.	19.5 in.	Digital iris print	72 of 75
264	11/8/2014	Chuck Close	self portrait		2000	Heritage Auctions New York	\$5,000-\$7,000	\$4,531.00	25 in.	19.5 in.	color pressed handmade paper	7 of 40
265	11/8/2014	Chuck Close	Jasper Johns		1997	Heritage Auctions New York	\$7,000-\$9,000	Bought In	48.2 in.	39.9 in.	Digital pigment print	Edition of 7
266	10/30/2014	Chuck Close	Untitled (Phil)		2007	Sotheby's NY	\$4,000-\$6,000	\$3,750.00	10 in.	10 in.	Lithograph in black and white	91 of 100
267	10/30/2014	Chuck Close	self portrait		2012	Sotheby's NY	\$5,000-\$7,000	Bought In	24.5 in.	19.4 in.	pigment print	25 of 50
268	10/28/2014	Chuck Close	self portrait		2007	Phillips NY: Evening and Day Editions	\$4,000-\$6,000	\$5,250.00	30 in.	24 in.	Color lithograph and screen print	20 of 118
269	10/28/2014	Chuck Close	Untitled (Clinton) Dyptych		1996	Phillips NY: Evening and Day Editions	\$5,000-\$7,000	Bought In	23.7 in.	19.8 in.	Iris print	29 of 75
270	10/28/2014	Chuck Close	Leslie		1986	Phillips NY: Evening and Day Editions	\$4,000-\$6,000	Bought In	24.8 in.	21.4 in.	color woodcut	Edition 91 of 150
271	10/28/2014	Chuck Close	Lorna		2002	Phillips NY: Evening and Day Editions	\$2,500-\$3,500	\$2,500.00	39 in.	34 in.	Photogravure	2 of 35
272	10/24/2014	Chuck Close	Phil		2007	Christie's NY	\$4,000-\$6,000	\$6,875.00	10 in.	10 in.	Lithograph	PP
273	10/24/2014	Chuck Close	Self Portrait		1995	Christie's NY	\$40,000-\$60,000	\$97,500.00	57 in.	48 in.	Screenprint in colors on wove paper	16 of 50
274	10/24/2014	Chuck Close	Untitled		1999	Christie's NY	\$3,000-\$5,000	Bought In	20 in.	15.9 in.	Digital pigment print	33 of 100
275	10/23/2014	Chuck Close	Phil		1976	RoGallery.com	\$2,000-\$2,500	Bought In	8 in.	8 in.	Lithograph	Edition of 1,000

276	10/16/2014	Chuck Close	self portrait		2012	Fauve Paris	\$1,921-\$2,561		\$2,401.00	29.9 in.	22 in.	Color pigment print	46 of 50
277	10/16/2014	Chuck Close	Al Gore		2009	Heritage Auctions New York	\$800-\$1,200		\$500.00	18.8 in.	16 in.	digital inkjet print	50 of 100
278	10/12/2014	Chuck Close	Kieth/Four Times		1975	Los Angeles Modern Auctions	\$4,000-\$6,000		\$5,313.00	30 in.	79 in.	2 color lithograph on arches paper	edition of 50
279	10/12/2014	Chuck Close	Self Portrait		2006	Los Angeles Modern Auctions	\$40,000-\$60,000		\$30,000.00	103 in.	79 in.	Handwoven Jacquard tapestry	5 of 10
280	9/30/2014	Chuck Close	John		1992	Sotheby's NY: Photograph	\$20,000-\$30,000	Bought In		25.5 in.	20.7 in.	Large format Polaroid polacolor print	unique
281	9/30/2014	Chuck Close	Self Portrait		2000	Sotheby's NY: Photograph	\$15,000-\$20,000		\$23,750.00	8.5 in.	6.5 in.	Dagueurreotype	
282	9/29/2014	Chuck Close	Kate Moss		2003	Christie's NY Photographs from the collection of Don Sanders	\$20,000-\$30,000		\$43,750.00	9.2 in.	6.8 in.	Gelatin silver print diptych	Edition 12 of 15
283	9/24/2014	Chuck Close	Georgia		1984	Sotheby's NY: Contemporary Curated	\$35,000-\$45,000		\$43,750.00	58 in.	45.5 in.	Pressed handmade paper pulp	2 of 35
284	9/20/2014	Chuck Close	Phil		1976	Rachel Davis Fina Arts	\$1,000-\$2,000		\$1,300.00	8 in.	8 in.	Lithograph	898 of 1000
285	9/19/2014	Chuck Close	Phil		1976	Schuler Auktionen	\$637-\$956		\$956.00	8 in.	8 in.	Lithograph	633 of 1000
286	9/7/2014	Chuck Close	Phil		1976	Kaminski Auctions	\$1,000-\$1,500		\$750.00	8 in.	8 in.	Rubber stamp print	313 of 1000
287	8/14/2014	Chuck Close	Singed and Dedicated Postcard of Self Portrait		1992	Artnet auctions	\$700-\$800		\$840.00	6 in.	4.8 in.	Prints and multiples	
288	7/16/2014	Chuck Close	Georgia/Fingerprint I		1985	Christie's New York	\$3,000-\$5,000		\$3,250.00	22.6 in.	17.5 in.	Etching in black	
289	7/16/2014	Chuck Close	Phil	1990-1991		Christie's New York	\$3,000-\$5,000		\$7,500.00	51.5 in.	39.5 in.	Woven silk tapestry	1 of 75
290	7/16/2014	Chuck Close	Leslie		1986	Christie's New York	\$4,000-\$6,000		\$5,625.00	24.8 in.	21.5 in.	color woodcut	28 of 150
291	7/12/2014	Chuck Close	Phil		1976	Wright	\$500-\$700		\$889.00	8 in.	8 in.	Lithograph	282 of 1000
292	7/3/2014	Chuck Close	Self Portrait		1999	Phillips London: Contemporary Art Day	\$25,724-\$34,299	Bought In		88 in.	68 in.	Digital inkjet prints	2 of 12
293	6/28/2014	Chuck Close	Keith IV		1975	Koller Auktionen AG	\$6,735-\$7,858	Bought In		19.5 in.	16.1 in.	Lithograph	15 of 15
294	6/20/2014	Chuck Close	Phil		1976	Schuler Auktionen	\$1,339-\$2,008	Bought In		8 in.	8 in.	Lithograph	633 of 1000
295	5/31/2014	Chuck Close	Hilary		2000	Heritage Auctions Texas	\$3,500-\$4,500		\$2,188.00	20 in.	20 in.	Inkjet	4 of 75
297	5/29/2014	Chuck Close	Self Portrait		1997	Artnet auctions	\$3,000-\$5,000		\$3,600.00	13.5 in.	9.8 in.	Prints and multiples	Edition of 50
298	5/29/2014	Chuck Close	self portrait		2007	Artnet auctions	\$65,000-\$75,000		\$78,000.00	68 in.	52.8 in.	Print and multiples	Edition of 80
299	5/18/2014	Chuck Close	Alex Katz		1996	Los Angeles Modern Auctions	\$6,000-\$8,000	Bought In		41.2 in.	32.1 in.	Monochrome digital pigment print on Arches Aquarelle cold pressed paper	PP
300	5/17/2014	Chuck Close	Self Portrait		1993	Rago Arts and Auction Center	\$2,000-\$3,000		\$1,750.00	50 in.	36.8 in.	Screen printed tapestry	26 of 150
301	5/14/2014	Chuck Close	Mark		1977	Christie's New York: Post War and Contemporary Art Morning Session	\$300,000-\$500,000		\$1,145,000.00	30.1 in.	21.7 in.	Pastel, graphite and watercolor on paper	
302	5/14/2014	Chuck Close	Frank		1980	Christie's NY: Post War & Contemporary Art Morning Session	\$300,000-\$500,000		\$365,000.00	42.7 in.	30.2 in.	Ink on paper	
303	5/13/2014	Chuck Close	self portrait		2007	Swann Galleries	\$6,000-\$9,000		\$7,500.00	30 in.	23.2 in.	Color lithograph and screen print	18 of 118
304	5/4/2014	Chuck Close	Untitled		1960	Freeman's	\$60,000-\$100,000	Bought In		30 in.	24 in.	Oil on canvas	
305	5/4/2014	Chuck Close	Untitled		1963	Freeman's	\$6,000-\$10,000		\$4,375.00	19 in.	23.8 in.	Charcoal on tissue laid on paperboard	
306	5/3/2014	Chuck Close	Self Portrait		2007	Trinity International Auctions & Appraisals	\$8,000-\$10,000		\$3,750.00	38 in.	30 in.	Lithograph	2 of 4
307	5/1/2014	Chuck Close	Self Portrait		2012	Sotheby's NY: Prints	\$5,000-\$7,000		\$6,875.00	24.4 in.	19.3 in.	pigment print	10 of 50
308	5/1/2014	Chuck Close	Phil		1982	Sotheby's NY: Prints	\$50,000-\$70,000	Bought In		51.3 in.	41.7 in.	Handmade paper pulp	PP II aside from edition of 20
309	5/1/2014	Chuck Close	Leslie		1986	Sotheby's NY: Prints	\$5,000-\$7,000		\$4,375.00	24.8 in.	21.5 in.	Color woodcut	134 of 150
310	5/1/2014	Chuck Close	Alex Katz		1991	Sotheby's NY: Prints	\$8,000-\$12,000		\$8,750.00	23.1 in.	19.4 in.	Color woodcut	55 of 75
311	5/1/2014	Chuck Close	Lucas		1993	Sotheby's NY: Prints	\$10,000-\$15,000		\$28,125.00	35.9 in.	30 in.	Color woodcut w/ pochoir	48 of 50
312	4/28/2014	Chuck Close	Kate Moss		2005	Artnet auctions	\$12,000-\$15,000		\$12,000.00	20 in.	16 in.	Prints nad multiples	Edition of 25
313	4/28/2014	Chuck Close	Keith- Four Times		1975	Phillips NY	\$5,000-\$7,000		\$6,875.00	20.5 in.	66.3 in.	Lithograph	PP II
314	4/26/2014	Chuck Close	Self Portraits	1976-2001		Rago Arts and Auction Center	\$600-\$800		\$250.00	19.9 in.	15.9 in.	Digital inkjet exhibition poster	
315	4/24/2014	Chuck Close	Obama		2012	Christie's NY: Prints and Multiples	\$3,000-\$5,000		\$2,250.00	23.7 in.	19.8 in.	Archival watercolor pigment print	94 of 200
316	4/11/2014	Chuck Close	Self Portrait		1999	Artnet auctions	\$5,000-\$7,000		\$6,000.00	25.5 in.	20.5 in.	Prints and multiples	Edition of 50
317	4/1/2014	Chuck Close	Roy Lichtenstein		1993	Phillips NY	\$20,000-\$30,000		\$27,500.00	26.3 in.	21 in.	Polaroid Print	
318	3/28/2014	Chuck Close	Self Portrait		2012	Millon & Associes	\$2,752-\$3,440	Bought In		29.9 in.	22 in.	Color pigment print	46 of 50
319	3/22/2014	Chuck Close	Phil	1960-1969		Palm Beach Modern Auctions	\$900-\$1,200		\$1,200.00	8 in.	8 in.	Work on paper	144 of 1000
320	2/16/2014	Chuck Close	Self Portrait		1993	Revolver Auctions	\$4,250-\$7,500	Bought In		50.4 in.	38 in.	Woven silk tapestry	6 of 150
321	2/7/2014	Chuck Close	Untitled Diptych from Doctors of the World		2001	Skinner	\$800-\$1,200		\$630.00	14.8 in.	10.9 in.	Digital pigment print	31 of 100
322	12/11/2013	Chuck Close	Self Portrait		2012	Bloomsbury Auctions	\$5,734-\$7,373		\$6,501.00	30.1 in.	22 in.	pigment print	edition of 50
323	12/7/2013	Chuck Close	Self Portrait		2007	Stair Galleries	\$2,000-\$4,000		\$4,250.00	38 in.	30 in.	Color lithograph	90 of 118
324	12/3/2013	Chuck Close	Roy I		1996	Artcurial	\$8,163-\$10,884	Bought In		55.1 in.	44.1 in.	Monochrome digital pigment print	7 of 10
325	11/28/2013	Chuck Close	Keith IV		1975	Dorotheum	\$6,799-\$7,479	Bought In		29.7 in.	22.2 in.	Lithograph	15 of 15
326	11/27/2013	Chuck Close	Self Portrait		1997	Kunsthaus Lempertz	\$10,851-\$13,564		\$9,929.00	24 in.	18 in.	Linocuts	PP aside from edition of 70
327	11/19/2013	Chuck Close	Mark		1984	Tajan	\$67,659-\$94,722	Bought In		83.1 in.	39.8 in.	Polaroid Polacolor	Unique
328	11/18/2013	Chuck Close	Self Portrait		2012	Millon & Associes	\$2,703-\$3,379	Bought In		29.9 in.	22 in.	Color pigment print	46 of 50
329	11/16/2013	Chuck Close	Marta		1986	Brunk Auctions	\$3,000-\$5,000		\$3,200.00	46 in.	36.6 in.	Etching on paper	41 of 45
330	11/16/2013	Chuck Close	John		1991	Brunk Auctions	\$3,000-\$5,000		\$2,600.00	19.8 in.	15.6 in.	Color etching on paper	
331	11/14/2013	Chuck Close	Self Portrait		1993	Swann Galleries	\$4,000-\$6,000	Bought In		45.7 in.	32.5 in.	Woven silk tapestry	7 of 150
332	11/14/2013	Chuck Close	President Clinton		1996	Swann Galleries	\$4,000-\$6,000	Bought In		24 in.	19.5 in.	Iris archival print on paper	30 of 75
333	11/14/2013	Chuck Close	Phil		1991	Swann Galleries	\$2,500-\$3,500	Bought In		45.7 in.	32.5 in.	Woven silk tapestry	7 of 150
334	11/14/2013	Chuck Close	President Clinton (frontal)		1996	Swann Galleries	\$4,000-\$6,000	Bought In		24 in.	19.5 in.	Iris archival print on paper	30 of 75
335	11/13/2013	Chuck Close	Self Portrait		2000	Christie's New York	\$60,000-\$80,000		\$100,000.00	65.5 in.	54.1 in.	Color silkscreen	12 of 80
336	11/3/2013	Chuck Close	Phil		1981	Freeman's	\$10,000-\$15,000		\$10,000.00	42 in.	31 in.	Lithograph	AP IV/VII
337	10/31/2013	Chuck Close	Phil		1982	Sotheby's NY Prints	\$60,000-\$80,000	Bought In		51.3 in.	41.7 in.	Handmade paper pulp in tones of grey	PP II
338	10/30/2013	Chuck Close	Keith IV		1975	Christie's NY: Prints & Multiples	\$5,000-\$7,000	Bought In		19.5 in.	16.1 in.	Lithograph	14 of 15



339	10/30/2013	Chuck Close	Keith/Four Times	1975	Christie's NY: Prints & Multiples	\$6,000-\$8,000	\$5,000.00	66 in.	20.5 in.	Lithograph in black and cream	AP VII/X
340	10/30/2013	Chuck Close	Untitled (Clinton)	1996	Christie's NY: Prints & Multiples	\$4,000-\$6,000	\$4,750.00	24 in.	19.9 in.	digital iris print	13 of 75
341	10/30/2013	Chuck Close	Robert	1982	Christie's NY: Prints & Multiples	\$7,000-\$10,000	Bought In	25 in.	19.4 in.	Handmade pressed paper pulp in grey	PP edition of 2
342	10/30/2013	Chuck Close	Untitled (Clinton)	1996	Christie's NY: Prints & Multiples	\$4,000-\$6,000	\$3,750.00	23.3 in.	19.6 in.	Digital iris print	13 of 75
343	10/28/2013	Chuck Close	Self Portrait	1993	Phillips NY: editions day sale	\$2,500-\$3,500	\$1,875.00	31.7 in.	33 in.	Woven silk tapestry	6 of 150
344	10/28/2013	Chuck Close	Self Portrait	1999	Phillips NY: editions day sale	\$8,000-\$12,000	\$13,750.00	20.2 in.	15.5 in.	Relief prints with embossments	27 of 50
345	10/18/2013	Chuck Close	Untitled (Kate)	2008	Artnet auctions	\$65,000-\$70,000	\$60,000.00	51 in.	21 in.	photographs, pigment print	13 of 15
346	10/17/2013	Chuck Close	Loma	1996	Artnet auctions	\$5,000-\$7,000	\$5,100.00	44.5 in.	35 in.	Prints and multiples	10 + AP + PP
347	10/16/2013	Chuck Close	Leslie	1986-1990	Artnet auctions	\$5,000-\$7,000	\$5,640.00	31.2 in.	25.2 in.	Prints and multiples	128 of 150
348	10/13/2013	Chuck Close	Self Portrait	1996	Los Angeles Modern Auctions	\$6,000-\$8,000	\$7,500.00	39 in.	32.4 in.	Digital inkjet print on arches aquarelle cold press paper	PP aside from edition of 10
349	10/2/2013	Chuck Close	Kathy	1975	Christie's New York	\$4,000-\$6,000	\$3,500.00	6.3 in.	5.2 in.	Polaroid print, ink and masking tape	
350	10/1/2013	Chuck Close	Kate Moss	2005	Phillips NY	\$10,000-\$15,000	Bought In	13.9 in.	10.4 in.	Digital pigment print	12 of 25
351	10/1/2013	Chuck Close	Self Portrait	2007	Artnet auctions	\$6,000-\$9,000	\$4,980.00	38 in.	30.3 in.	Prints and multiples: lithograph, serigraph, screen print	61 of 118
352	9/25/2013	Chuck Close	Kate	2007	Christie's London	\$96,447-\$128,596	Bought In	103 in.	72 in.	jacquard tapestry	1 of 10
353	9/25/2013	Chuck Close	Self Portrait	2004	Sotheby's NY: Contemporary Curated	\$20,000-\$30,000	Bought In	14 in.	11 in.	Hologram on glass	Edition of 25
354	10/25/2013	Chuck Close	Georgia	1984	Sotheby's NY: Contemporary Curated	\$50,000-\$70,000	Bought In	58 in.	45.5 in.	Pressed handmade paper pulp	2 of 35
355	9/20/2013	Chuck Close	Phil I	1982	Skinner	\$50,000-\$70,000	\$60,000.00	51.5 in.	41.5 in.	pressed paper pulp in white	13 of 15
356	9/19/2013	Chuck Close	Untitled	2001	RoGallery	\$1,500-\$2,000	\$850.00	15 in.	24 in.	Pigment digital output from	64 of 100
357	9/19/2013	Chuck Close	Joel	1991	Phillips NY Under the Influence	\$15,000-\$20,000	\$27,500.00	27.9 in.	24 in.	Black and white polaroid photograph	Unique
358	9/29/2013	Chuck Close	Untitled (Self Portrait)	2007	Artnet auctions	\$10,000-\$12,000	\$11,520.00	56 in.	44 in.	Prints and multiple, photographs, digital print	Edition of 7
359	9/7/2013	Chuck Close	Phil	1976	Shapiro Auctioneers	\$721-\$1,081	\$757.00	8.3 in.	8.3 in.	Lithograph	438 of 1000
360		Chuck Close	Phil	DOESN'T SAY	Trinity International Auctions & Appraisals	\$1,000-\$2,000	\$700.00	8 in.	8 in.	Lithograph	522 of 1000
361	7/17/2013	Chuck Close	Gregory Crewdson	2001	Christie's New York	\$7,000-\$10,000	\$3,750.00	8 in.	8 in.	Dagueurreotype	
362	7/13/2013	Chuck Close	Phil	1976	Wright	\$1,000-\$1,500	\$2,805.00	8 in.	8 in.	Lithograph	553 of 1000
363	6/25/2013	Chuck Close	Self Portrait	2012	Artcurial	\$2,615-\$3,269	\$3,397.00	30.1 in.	22 in.	Lithograph	45 of 50
364	6/12/2013	Chuck Close	Keith IV	1975	Millon & Associes	\$6,679-\$8,014	Bought In	29.7 in.	22.2 in.	Lithograph	15 of 15
365	6/7/2013	Chuck Close	Phil	1991	Sotheby's NY: Contemporary Art	\$2,000-\$3,000	\$6,875.00	51 in.	38.7 in.	Silk tapestry	Edition of 50
366	5/30/2013	Chuck Close	Untitled	1999	Artnet auctions	\$5,000-\$7,000	\$4,600.00	30 in.	22 in.	Prints and multiple, photographs, digital print	Edition of 100
367	5/30/2013	Chuck Close	Lucas	1996	Artnet auctions	\$5,000-\$7,000	\$4,600.00	46.9 in.	34.9 in.	Prints and multiple, photographs, digital print	Edition of 10 + 1 AP + 1 PP
368	5/24/2013	Chuck Close	Self Portrait	2000	Kunsthau Lempertz	\$1,550.00	Bought In	15.5 in.	11.9 in.	Digital inkjet print	AP
369	5/23/2013	Chuck Close	Janet	1996	Artnet auctions	\$5,000-\$7,000	\$6,900.00	46.4 in.	34.1 in	Prints and multiple, photographs, digital print	10 = 1 AP + 1 PP
370	5/22/2013	Chuck Close	Untitled	2007	Artnet auctions	\$10,000-\$12,000	\$12,650.00	56 in.	44 in.	Prints and multiple, photographs, digital print	Edition of 7
371	5/17/2013	Chuck Close	Phil	1976	Skinner	\$700-\$900	\$840.00	7 in.	5.6 in.	Offset print	437 of 1000
372	5/16/2013	Chuck Close	Phil	1991	Swann Galleries	\$3,000-\$5,000	\$1,920.00	45.7 in.	32.5 in.	Woven silk tapestry	2 of 75
373	5/13/2013	Chuck Close	Leslie	1986	Leslie Hindman Auctioneers	\$4,000-\$6,000	\$4,750.00	24.5 in.	30.5 in.	color woodcut	13 of 150
374	5/11/2013	Chuck Close	Phil	DOESN'T SAY	Trinity International Auctions & Appraisals	\$1,000-\$2,000	Bought In	8 in.	8 in.	Lithograph	522 of 1000
375	5/1/2013	Chuck Close	Self Portrait	2000	Christie's New York	\$6,000-\$8,000	Bought In	25 in.	19.5 in.	color pressed handmade paper pulp w/ pochoir	PP IV/V
376	4/30/2013	Chuck Close	Self Portrait	1997	Bonhams San Francisco	\$4,000-\$6,000	\$3,750.00	11.5 in.	9 in.	Linocut on wove paper	AP XII aside from edition of 70
377	4/30/2013	Chuck Close	John	1998	Bonhams San Francisco	\$12,000-\$18,000	Bought In	57 in.	47 in.	Color screenprint	PPI aside from edition of 80
378	4/29/2013	Chuck Close	James	2004	Phillips NY: Editions Evening	\$20,000-\$30,000	Bought In	62 in.	48 in.	Color screenprint	4 of 80
379	4/29/2013	Chuck Close	Self Portrait	2001	Phillips NY: Editions Evening	\$30,000-\$50,000	Bought In	56.5 in.	48.3 in.	color pressed handmade paper pulp consisting of various grays	2 of 35
380	4/26/2013	Chuck Close	Untitled	2007	SBI Art Auction Co.	\$4,085-\$6,128	Bought In	10 in.	10 in.	Lithograph	PP,IV
381	4/24/2013	Chuck Close	Self Portrait	2007	K Auction	\$31,297-\$62,595	Bought In	66.9 in.	52 in.	Screenprint	Unsure
382	4/6/2013	Chuck Close	Lucas	1996	Sotheby's NY Photographs	\$5,000-\$7,000	Bought In	39.6 in.	30.7 in.	Digital inkjet print	7 of 10
383	3/30/2013	Chuck Close	Phil	DOESN'T SAY	Palm Beach Modern Auctions	\$3,000-\$5,000	\$1,300.00	8 in.	8 in.	Work on paper	114 of 1000
384	3/19/2013	Chuck Close	Robert	1982	Sotheby's London: Old Master, Modern & Contemporary Prints	\$7,558-\$10,582	\$9,448.00	33.1 in.	26 in.	Handmade pressed paper pulp in tones of grey	18 of 25
385	3/8/2013	Chuck Close	Kiki	1992	Phillips NY Under the Influence	\$30,000-\$40,000	Bought In	34 in.	25 in.	Polaroid Polacolor photograph, tape and ink	
386	3/5/2013	Chuck Close	Photo Marquette for Francesco II	1988	Christie's New York	\$20,000-\$30,000	\$12,500.00	35.5 in.	24.2 in.	ink, masking tape and acrylic on polar color	Doesn't say
387	3/5/2013	Chuck Close	Janet	1987	Christie's New York	\$15,000-\$20,000	Bought In	33 in.	24.8 in.	Gelatin silver print	Doesn't say
388	3/5/2013	Chuck Close	Kathy	1975	Christie's New York	\$8,000-\$12,000	Bought In	6.3 in.	5.2 in.	Polaroid print, ink and masking tape	Doesn't say
389	2/25/2013	Chuck Close	Portrait of A. Glimcher	1989	Sotheby's Paris	\$1,317-\$1,975	\$2,469.00	22.3 in.	17.8 in.	Etching and aquatint	BAT
390	1/31/2013	Chuck Close	Untitled (Kate 17)	2005	Artnet auctions	\$20,000-\$24,000	\$20,700.00	22 in.	17 in.	Photographs, digital print	Edition of 25
391	1/8/2013	Chuck Close	Untitled (Phil)	2007	Artnet auctions	No estimate received	\$4,600.00	16.2 in.	15 in.	Print and multiples, serigraph, screen print	PP IV aside from edition of 100
392	12/13/2012	Chuck Close	Hand II	2000	Sotheby's NY	\$10,000-\$15,000	\$10,000.00	8.5 in.	6.5 in.	Dagueurreotype	Doesn't say
393	12/13/2012	Chuck Close	Mark	1984	Sotheby's NY	\$100,000-\$150,000	Bought In	84.5 in.	40.5 in.	Polaroid Polacolor print	unique

394	12/11/2012	Chuck Close	Selbsportrat	1993	Im Kinsky	\$7,145-\$12,992	\$10,556.00	51.2 in.	43.3 in.	Silkscreen on cloth	97 of 150
395	12/6/2012	Chuck Close	self portrait #1	1999	Artnet auctions	\$5,000-\$7,000	\$5,060.00	25 in.	20 in.	Prints and multiples, embossing, relief	7 of 50
396	12/1/2012	Chuck Close	Leslie	1986	Mainichi Auction	\$6,061-\$8,486	\$7,274.00	24.8 in.	21.4 in.	Woodcut	Doesn't say
397	11/14/2012	Chuck Close	Laslie- pastel	1977	Sotheby's NY Contemporary Day Auction	\$200,000-\$300,000	\$374,500.00	30 in.	22 in.	pastel, graphite and watercolor on paper	Doesn't say
398	11/14/2012	Chuck Close	Keith IV	1975	Millon & Associes	\$6,116-\$7,009	Bought In	29.7 in.	22.2 in.	Lithograph	15 of 15
399	11/14/2012	Chuck Close	Self Portrait	1988	Bukowskis Stockholm	\$5,162-\$5,900	Bought In	13.6 in.	9.7 in.	Etching	23 of 50
400	11/12/2012	Chuck Close	Leslie	1986	Bonhams New York	\$4,000-\$6,000	\$6,875.00	24.8 in.	21.4 in.	Color woodcut	Edition of 3
401	11/12/2012	Chuck Close	John	1998	Bonhams New York	\$20,000-\$30,000	Bought In	57.5 in.	48.5 in.	Color silkscreen	PP aside from edition of 80
402	11/2/2012	Chuck Close	Self Portrait	2012	Sotheby's NY Prints	\$30,000-\$40,000	Bought In	54.1 in.	65.6 in	Color screenprint	AP aside from edition of 80
403	11/2/2012	Chuck Close	Lyle	2003	Sotheby's NY Prints	\$18,000-\$24,000	Bought In	65.4 in.	53.8 in.	Color screenprint	47 of 80
404	11/2/2012	Chuck Close	Keith	1972	Sotheby's NY Prints	\$600,000-\$800,000	Bought In	44.5 in.	35 in.	Mezzotint	2 of 10
405	11/2/2012	Chuck Close	Robert	1982	Sotheby's NY Prints	\$7,000-\$10,000	\$8,125.00	33.8 in.	26 in.	handmade paper pulp	10 of 25
406	11/1/2012	Chuck Close	Self Portrait	1999	Phillips de Pury & Company NY: Editions Day Session	\$7,000-\$9,000	\$6,250.00	40 in.	33 in.	Color photograph	3 of 7
407	11/1/2012	Chuck Close	Keith	1975	Phillips de Pury & Company NY: Editions Day Session	\$6,000-\$8,000	\$6,250.00	20.5 in.	66.3 in.	Lithograph	8 of 50
408	11/1/2012	Chuck Close	Leslie	1986	Phillips de Pury & Company NY: Editions Day Session	\$4,000-\$6,000	\$4,750.00	24.8 in.	21.5 in.	color woodcut	49 of 150
409	11/1/2012	Chuck Close	Phil	1995	Phillips de Pury & Company NY: Editions Day Session	\$3,500-\$4,500	\$5,625.00	11.5 in.	9.3 in.	Color etching and aquatint	TP
410	10/31/2012	Chuck Close	Leslie	1986	Christie's NY Prints and Multiples	\$4,000-\$6,000	\$4,000.00	24.8 in.	21.3 in.	color woodcut	95 of 150
411	10/31/2012	Chuck Close	Alex	1993	Christie's NY Prints and Multiples	\$15,000-\$20,000	Bought In	72 in.	57.9 in.	Screenprint in black	PP I/III
412	10/31/2012	Chuck Close	Phil	2007	Christie's NY Prints and Multiples	\$4,000-\$6,000	Bought In	10 in.	10 in.	Lithograph	

## Bibliography

Alex Glauber, e-mail exchange and interview with art advisor, Nov. 1, 2018.

Anderson, Elizabeth. "Feminist Epistemology and Philosophy of Science", The Stanford Encyclopedia of Philosophy (Spring 2017 Edition), Edward N. Zalta (ed.), URL = <<https://plato.stanford.edu/archives/spr2017/entries/feminism-epistemology/>>.

Artnet News. (2017, February 14). We Asked 20 Women "Is the Art World Biased?" Retrieved September 19, 2018, from <https://news.artnet.com/art-world/we-asked-20-women-is-the-art-world-biased-heres-what-they-said-81162>.

Association of Art Museum Directors. Gender Gap Report 2017. <https://aamd.org/our-members/from-the-field/gender-gap-report-2017>. March 22, 2017.

Bocart, F., Gertsberg, M., & Pownall, R. A. (2017). Glass Ceilings in the Art Market. *SSRN Electronic Journal*. doi:10.2139/ssrn.3079017.

Carlsen, Audrey, Maya Salam, Claire Miller, Denise Lu, Ash Ngu, Jugal Patel, and Zach Wichter.

"#Metoo Brought Down 201 Powerful Men. Nearly Half of Their Replacements Are Women." *The New York Times*, October 29, 2018. Accessed November 2, 2018.

Colburn, Cynthia, and Ella Gonzalez. "How to Teach Ancient Art in the Age of #MeToo." *Hyperallergic*, September 5, 2018. Accessed November 19, 2018. <https://hyperallergic.com/456269/how-to-teach-ancient-art-in-the-age-of-metoo/>.

Cowen, T. (n.d.). Why Women Succeed, and Fail, in the Arts. *Journal of Cultural Economics*, 20(2), 93-113. Retrieved July 13, 2018, from <http://www.jstor.org/stable/41810579>.

Drenznner, Daniel W. "#Metoo One Year Later." The Washington Post, October 11, 2018. Accessed November 28, 2018.

Delistraty, Cody. "How Picasso Bled the Women in His Life for Art." The Paris Review. November 9, 2017.

Delistraty, Cody. "The Problem With Chuck Close." *The New York Times*, January 30, 2018.

Ehrmann T. (n.d.). Towards Art Market gender equality... Retrieved September 9, 2018, from <https://www.artprice.com/artprice-reports/the-contemporary-art-market-report-2017/towards-art-market-gender-equality>.

Garcia, Ahiza. (2016, February 20). Women Sellers on eBay Get Paid Less Than Men. Retrieved September 25, 2018. from, <https://money.cnn.com/2016/02/20/technology/ebay-women-sellers-gender-bias/index.html>.

Hercovich, Ines. Why women stay silent after sexual assault. TED talk. Retrieved from [https://www.ted.com/talks/ines\\_hercovich\\_why\\_women\\_stay\\_silent\\_after\\_sexual\\_assault#t-810975](https://www.ted.com/talks/ines_hercovich_why_women_stay_silent_after_sexual_assault#t-810975).

Josie Byzek. (2014). “Artist Chuck Close Wheelchair Bound? Cut Him Loose!” Retrieved April 11, 2018, from <http://www.newmobility.com/2014/01/artist-chuck-close-wheelchair/>.

“Measuring the #Metoo Backlash.” The Economist, October 20, 2018. Accessed November 14, 2018. <https://www.economist.com/united-states/2018/10/20/measuring-the-metoo-backlash>.

Moynihan, Colin, and Robin Pogrebin. “The National Gallery of Art Cancels a Chuck Close Show After Misconduct Accusations.” *New York Times*, January 26, 2018.

“National Gallery Cancels Chuck Close Show Following Allegations of Sexual Misconduct -.” *ARTnews*, 25 Jan. 2018, [www.artnews.com/2018/01/25/national-gallery-cancels-chuck-close-show-following-allegations-sexual-misconduct/](http://www.artnews.com/2018/01/25/national-gallery-cancels-chuck-close-show-following-allegations-sexual-misconduct/).

“Nine Reflections on #Metoo one year on”, New York Times. Oct. 6, 2018. Retrieved on <https://www.nytimes.com/2018/10/06/opinion/me-too-weinstein-one-year.html?action=click&module=Opinion&pgtype=Homepage>.

Pes, Javier. (September 26, 2018). The Guerrilla Girls Are Helping Museums Contend With #MeToo. Read Their Proposed Chuck Close Wall Labels Here. Artnet news. Retrieved from [https://news.artnet.com/art-world/the-guerrilla-girls-help-museums-contend-with-metoo-chuck-close-1356403?utm\\_content=from\\_artnetnewsbar&utm\\_source=Sailthru&utm\\_medium=email&utm\\_campaign=Saturday%20newsletter%20for%209/29/18%20real%20one%21%20other%20was%20a%20test&utm\\_term=artnet%20News%20Daily%20Newsletter%20USE](https://news.artnet.com/art-world/the-guerrilla-girls-help-museums-contend-with-metoo-chuck-close-1356403?utm_content=from_artnetnewsbar&utm_source=Sailthru&utm_medium=email&utm_campaign=Saturday%20newsletter%20for%209/29/18%20real%20one%21%20other%20was%20a%20test&utm_term=artnet%20News%20Daily%20Newsletter%20USE).

“Running a Museum a Practical Handbook.” *Http://Icom.museum/Uploads/tx\_hpindexbdd/practical\_handbook.Pdf*, ICOM – International Council of Museums, 2004, [www.bing.com/cr?IG=2875352360B44F6980E649F29D4B1FCC&CID=2629910010A36158030C9AAA110C60A4&rd=1&h=w4W-UfhiRaFM2SPsR0znV5\\_xdC-](http://www.bing.com/cr?IG=2875352360B44F6980E649F29D4B1FCC&CID=2629910010A36158030C9AAA110C60A4&rd=1&h=w4W-UfhiRaFM2SPsR0znV5_xdC-)

mlm-6fHcyVccoD\_o&v=1&r=http%3a%2f%2ficom.museum%2fuploads%2ftx\_hpoindexbdd%2fpractical\_handbook.pdf&p=DevEx,5065.1.

Pace Gallery, [www.pacegallery.com/exhibitions/12759/chuck-close-recent-work](http://www.pacegallery.com/exhibitions/12759/chuck-close-recent-work).

Pogrebin, Robin. "Chuck Close Apologizes After Accusations of Sexual Harassment." *The New York Times*, December 20, 2017.

Tchen, Tina. "#Metoo Identified a Disease that Infects Business. We still have a Long Way to go." *CNN*, October 15, 2018.

The editors of Artnews, Carrie Mae Weems Responds. (2015, June 01). *Artnews*, Retrieved July 7, 2018, from <http://www.artnews.com/2015/05/26/carrie-mae-weems-responds/>.

Velthuis, Olav. *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art*. Princeton University Press, 2005.

Voon, Claire, et al. "Museum Keeps Chuck Close Exhibition, Supplements It with Show About Power and Gender Dynamics." *Hyperallergic*, January 20, 2018, [hyperallergic.com/423956/chuck-close-exhibition-pennsylvania-academy-fine-arts/](http://hyperallergic.com/423956/chuck-close-exhibition-pennsylvania-academy-fine-arts/).

Weber, Jasmine. "Artist Covertly Hangs #MeToo-Inspired Wall Labels at the Met Museum," *Hyperallergic*. Retrieved Nov.7, 2018, <https://hyperallergic.com/469996/artist-covertly-hangs-metoo-inspired-wall-labels-at-the-met-museum/>.

Weil, Stephen E. *Making Museums Matter*. Smithsonian Books, 2002.

